

T H E S A N F R A N C I S C O B A Y

GUARDIAN

MAY 2, 1990/VOL. 24/NO. 30

THE BAY AREA'S BEST... EVERY WEEK

ON THE COVER:

MICROFILMING THE FILM FESTIVAL

Steve Warren, Zena Jones and Kurt Wolff review 30 upcoming movies in the 33rd San Francisco International Film Festival (p. 22)

OPENING LINES

Presenting lit., the premiere issue of our literary supplement, featuring the comeback of counterculture classics, reviews of new books by Thomas Pynchon, Barry Gifford and Martin Amis, our annual fiction contest and more

HOW SMITH BUNGLED THE BALLPARK PROBE

The San Francisco DA spent five months investigating the so-called ballpark scandal. His staff intimidated witnesses, violated written agreements, left a trail of mistakes and irregularities — and came up with essentially nothing (p. 21)



Dorothea Segda in *My XXth Century*, opening May 6th, 7th and 13th at the Kabuki

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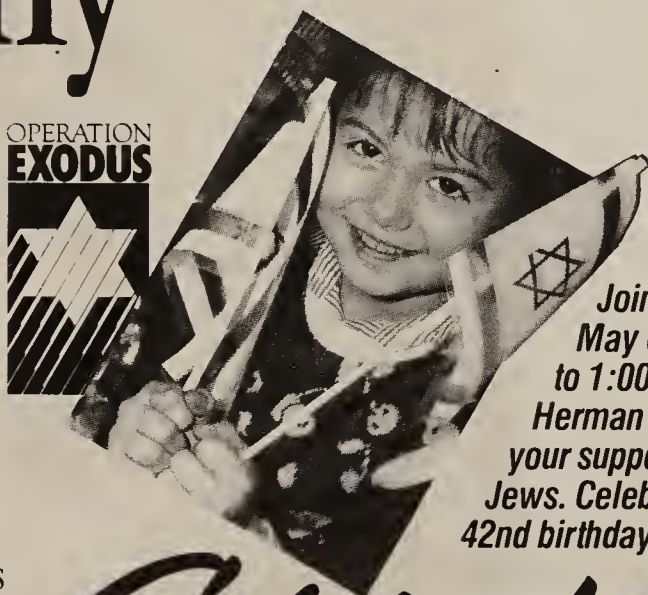
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Guardian Classified.

lit.

Special pullout section: Presenting the premiere issue of our literary quarterly, featuring the comeback of counterculture classics, reviews of new books, the winners of the Bay Guardian's annual fiction contest and more.

Cover photo of Dorothy Degda in Ildiko Enyedi's *My XXth Century*.

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IN THIS ISSUE

Seven wonders

THE HOT local news this week (other than the ongoing ballpark scandal, which the dailies seem to have tired of) is the report by Harvey Rose, the Board of Supervisors budget analyst, on the budget of the Mayor's Office.

The report came out too late for us to do a full story on it this week; we'll get into it in more depth next issue. But in the meantime, there are a few obvious, quick conclusions:

■ Agnos is in serious political trouble. He's failed to deliver on most of his major campaign promises (vacancy control, domestic partners, etc.). He's angered most of the constituencies that elected him. He's facing the potential nightmare of a full-scale political trial of the "Ballpark Five," including the possibility that he could be forced to take the stand and answer some ugly questions from some tough, angry defense lawyers (see page 21). And now it looks as if he's doing just what he has long accused Dianne Feinstein of doing: Spending the taxpayers' money like a drunken sailor.

■ Instead of taking Rose's report seriously, acknowledging the credentials, fairness and professionalism that the budget analyst has demonstrated over the years, and explaining just why his staff is worth so much money (or moving to trim the costs), Agnos appears to be blaming the messenger. He refused to let the budget analyst's staff talk with the seven deputy mayors, to find out what they do all day (an eminently reasonable question for anyone who makes close to \$100,000 a year on the public payroll). He attacked the entire audit as a political ploy (it probably was; everything the Board of Supervisors does these days is political, but that doesn't mean the audit had no merit). And now, according to a letter Rose attached to the report, Agnos's deputy mayor for finance, Carol Wilkins, has decided to attack the credentials of the Rose employee who did some of the legwork on the report.

■ All this makes Agnos look foolish, defensive and arrogant — and that's the last thing he needs.

Perhaps Agnos's seven deputies are worth the money they make. Perhaps they're all hard at work, day in and day out, devising creative programs and strategies for bringing more money into the city, solving pressing social problems and moving San Francisco into the next century. Perhaps (with the exception of Brad Paul, who actually has shown some results and improved city housing policy dramatically) the busy deputies just haven't had the chance to tell us about all those wonderful programs yet.

But there's an election coming up in 18 months, and Agnos is running out of time. San Franciscans, we suspect, are more than willing to pay a premium for quality service; they just don't like to write blank checks.

— Tim Redmond

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EDITORIALS

Prosecuting whistleblowers

POLITICIANS WHO join the desperate scramble to avoid appearing "soft on crime" tend to wind up cracking down on the wrong people. That's happening in Sacramento right now, as a series of bills that would turn whistleblowers into criminals works their way through the state Legislature.

There are five measures currently pending before legislative committees. They range from Richard Floyd's AB 2659, the mildest, which would impose civil fines of as much as \$10,000 for people who leak police personnel information, to Lucy Killea's AB 2764, which also would amend the Public Records Act to prohibit disclosure of some key police records. Other bills would impose criminal penalties, including jail terms, on those who leak confidential police data.

The bills are in part a result of outrage by San Francisco cops over the leak of a document last year that suggested a departmental cover-up in the Dolores Huerta police brutality case.

The document suggested that senior police officials had removed an incriminating memo from the personnel file of the officer accused of beating Huerta. After the news media published the information, District Attorney Arlo Smith convened a grand jury and began investigating the leak.

Ultimately, an investigator with the Office of Citizen Complaints, Dan Silva, announced he had leaked the material to the news media because he believed the city was going to whitewash the Huerta probe. He was right: Smith, who went all out to investigate the leak, never bothered to take on the real criminal case — against the cop who nearly killed the vice president of the United Farmworkers Union and the superior officers who tried to cover it up.

Silva did a rare and commendable thing: He

blew the whistle on official malfeasance. He didn't do it lightly, and he paid a heavy price — pressure from the DA and the cops forced him to resign.

And now, under pressure from the San Francisco Police Officers Association and the California Association of Police and Sheriffs, the Legislature is considering making the penalties on the Dan Silvas of the world even heavier. The intent is to discourage such behavior, and we suspect it will probably work. The life of a whistleblower is no picnic; add the threat of criminal prosecution and heavy fines, and you can pretty much guarantee that few public employees will take the risk. And the next time city officials try to cover up a police brutality case, the public will never know.

The ACLU has demanded some amendments (requiring that the confidential information be released "knowingly, intentionally and with intent to injure"). According to Bill Hemby, the COPS lobbyist working on the bill, the California Newspaper Publishers Association has suggested that the measure include clear language to exempt from prosecution reporters and media outlets that publish leaked material, but has not come out against it. (CNPA General Manager Mike Dorais didn't return our phone calls seeking comment on the group's position.)

The ACLU amendments would make the Floyd bill more palatable. But by the time the dust clears, it's entirely possible that some of the most stringent anti-whistleblower provisions will work their way into that bill, or that another of the measures will also pass. We're sympathetic to the need to accept political reality, and attempt to make best of a bad situation. But we fear the outcome of any compromise may wind up helping promote secrecy and undercutting the public interest. The only sure bet is to defeat all five bills, period.

Arlo's trivial pursuits

WHEN INFORMATION suggesting that top San Francisco police officials had been involved in a coverup of the Dolores Huerta police brutality case was leaked to the press, District Attorney Arlo Smith reacted swiftly. He convened a grand jury to investigate the leak.

It was a classic Smith move: Ignore the most serious issue — the evidence that a cop who should never have been on duty had brutally and inexcusably beaten Huerta near death, and that senior police officials had tried to cover it up — and go after the trivial case, against the whistleblower.

The upshot: Nobody was ever charged in the beating. But several staff people with the Office of Citizen Complaints were dragged before the grand jury and interrogated, and Dan Silva, an OCC investigator who ultimately announced he had been the source of the leak, was forced to resign.

And now, just as he's trying to demonstrate that he ought to be California's next attorney general, Smith is at it again. As Jim Balderston reports on page 21, transcripts of the grand jury investigation into the ballpark case show that Smith's office ignored the key questions (for example, what was the mayor's role in all of this?), intimidated a bunch of innocent witnesses, spent tens of thousands of dollars and came up with what may be the only conspiracy-to-commit-a-misdemeanor indictments a California grand jury has ever issued.

San Francisco needs a district attorney who can tell the difference between a criminal and a victim, between a serious political crime and a Mickey-Mouse political witch hunt. Smith shouldn't be running for attorney general; he should be looking for a job that takes him out of any position of public trust.

Shock patients' right to know

WITH AN aura of secrecy, three San Francisco hospitals and several others in the Bay Area are bringing electroshock therapy into their psychiatric wards. A decade ago, in the face of street protests, some local hospitals stopped using the controversial therapy as a cure for both severe and mild depression.

As Vince Bielski reported two weeks ago ("Electroshock's quiet comeback," Bay Guardian, 4/18/90), the return of electroshock is accompanied by claims from the American Psychiatric Association that it's "safe and effective." But as the APA promotes shock therapy, former shock patients and some doctors charge that shock treatment is often ineffective and can damage brain cells, leaving patients with permanent memory loss and learning disabilities.

As electroshock comes back to local private hospitals, the question isn't whether it should be outlawed, since many medical procedures are risky, but whether patients are being fully informed of the risks.

Since the APA and local psychiatrists are keeping the public in the dark, the San Francisco Health Commission should hold public hearings on the controversial treatment. The hearings would pro-

vide the public with the other side of the electroshock story from mental health advocates, former patients and psychiatrists who oppose the APA's claim that electroshock is harmless.

In addition, San Francisco's Mental Health Department should move to ensure that California's informed consent law regarding electroshock is followed. The law requires psychiatrists to inform patients of the risks of electroshock treatment and gain their consent before treatment. But patients' rights advocates say psychiatrists often coerce patients into consenting and don't fully inform them of the risks.

The department, which is empowered to "exercise general supervision over mental health services," contracts with the Patients' Rights Advocacy Services in San Francisco to investigate abuses of psychiatric patients. To curtail the consent law abuses, the department should require hospitals to provide advocates with the names of patients before they receive shock therapy. The advocates could then inform patients of their rights to refuse treatment and the risks involved.

People who have questions about electroshock or want to report abuses can contact Patients' Rights Advocacy Services at 552-8100.



GUARDIAN GRAPHIC BY JERRY DOLEZAL

LETTERS

John Ross responds

On April 11th, the Bay Guardian printed a letter from Peter Weverka, commenting on my March 14th article, "Decade of the Disappeared." Since I did not have the opportunity to respond at the time, I want to set the record straight.

Weverka takes issue with some of my facts — for example, the number of Guatemalans who have disappeared. The figure I used, 40,000, is not something I "picked up in a cafe," to quote Weverka's acerbic comment. The source is the Federation of Latin American Disappeared Peoples Organizations, known as FEDEFAM. Reports that the bodies of Guatemalan children were bought and shipped to the United States, allegedly to be used as body-part replacements, were published in February 1988, in Mexico City's *La Jornada*, a reliable publication.

The digging up of graveyards in Peru to bury massacre victims appears to be a common practice of the Peruvian military and was most recently reported in connection with the Cayara massacre in May of 1988. Bodies of prisoners slain in Luraganchu Prison in June 1986 were buried under similar circumstances in Lima cemeteries.

My article initially posited that magic realism is increasingly becoming a less-than magical reality south of the Rio Bravo, a fact contributing to the deterioration of that particular literary genre. It was not intended to sum up the entire decade of the 1980s in Latin America, despite what the headline may have implied.

John Ross, investigative poet
San Francisco

Living dangerously

What is the point of your "Beating the Boot" story (see Bay Guardian, 4/11/90)? Why sympathize with people who park where they please and throw away the tickets? A ten-ticket limit *plus* 60 days seems generous for people who are constantly endangering my life by parking in bus stops and near fire hydrants. I take Muni several times a day and find it very good, when the bus stops aren't blocked.

Janice Wood
San Francisco

Bike it or boot it

It is ironic that the Bay Guardian, which on occasion appears to support alternative transportation, has chosen, in the midst of Earth Day activities, to promote further automobile usage with its "Beating the Boot" article. Fortunately, it's as short on accuracy as (in the Bay Guardian tradition) it is long on anti-establishment sensationalism.

It's bad enough that we have to breathe the

poison of those who refuse to cut their umbilical cord to the automobile. I have even less sympathy for those who exhibit additional obnoxiousness by blocking fire hydrants, crosswalks and wheelchair cut-outs.

The excuse of inadequate mass transit is simply that — an excuse. Mass transit in San Francisco is reasonably good. Moreover, San Francisco is a small city with a mild climate. Since one or two hundred thousand people annually jog its entire width, it is evident that virtually any trip within the city is an easy jaunt on a bicycle. Bring on the boot!

Ric Oberlink
Berkeley

Parking scofflaws are jerks

I smell a rat in Jim Balderston and Tim Redmond's attempts to present parking scofflaws as folk heroes. I suspect investigation would reveal Balderston, Redmond, Brugmann, et al. to be among the tens of thousands with ten or more outstanding parking tickets.

Portrayal of thugs who would dismantle parking boots as some sort of hero is an insult to ecologically oriented monkey-wrenchers who act to protect the environment. Anyone with ten unpaid parking violations is not an innocent, but instead has shown a clear pattern of flagrant abuse. Many of us will be ready and willing to report anyone we see tampering with the parking boot. Grow up, Jim and Tim, parking scofflaws are nothing but cheap, inconsiderate jerks.

Bill Blum
San Francisco

More Louise, please

At the end of the April 25th Gay Voices column by Louise Sloan, you say that "Gay Matters, by David Israel, will return in two weeks." I have just one question for you: Why?

Louise Sloan is a better writer and a better thinker. She's conscious of both gay men's and lesbian's issues and she doesn't have Israel's arrogance and insensitivity. Can we please see her regularly? If you think you're gaining or keeping gay/lesbian readers with Israel's column, you're dead wrong — he's more of an alienating influence than anything else, especially in the lesbian community.

Christina Winter
San Francisco

THE BAY GUARDIAN welcomes letters commenting on our coverage or other topics of local interest. Please keep all letters brief (we reserve the right to edit them for length as needed), type them, sign them (unsigned letters will not be published) and include a daytime telephone number for verification. We will consider reasonable requests to withhold the name of the signatory of a letter. Send all letters to: Letters, Bay Guardian, 2700 19th St., SF 94110. Letters may also be sent by computer via the Source (BB1214) or MCI Mail (address [San Francisco Bay Guardian]).

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Wilbur Storey, Statement of the aims
of the Chicago Times, 1861

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Alerts

Shared living: We've left the factory age, but most of us are still living in factory-worker housing, according to Ken Norwood of the Shared Living Resource Center, who says we need a new home-architecture form to express our values: affordable, ecological housing that makes the most of our at-home hours.

The Center's ideal living situation is based on Danish co-housing: individual private suites clustered around courts, open spaces and a group house with common amenities. For those not ready to take this giant step, the group suggests alternatives more easily incorporated into current patterns, like shared group living and co-ownership of apartment buildings, especially important for relieving the economic pressures and isolation of single-parent families and older people on fixed incomes. For a personal evaluation, seminars on group-living skills and a salubrious weekend retreat, you might consider spending two days at the group's Lake County conference at Harbin Hot Springs. Call 548-6608 for more information.

El Salvador Hotline A new 24-hour hotline provides information on current activities in support of the people of El Salvador and Central America, as well as news and analysis of recent events there. The message is produced by an El Salvador solidarity activist who opposes all forms of U.S. intervention in Central America. For current events or to express your own views, call 647-1792.

Free women's health care: In response to expensive and inaccessible health care, Lyon-Martin Women's Health Services will be providing free service for low-income, uninsured women of all ages until June 30th, at its medical suite on Mission Street between 20th and 21st, SF. The group provides services from physicals to pap smears to diagnosis and treatment of specific medical problems. In addition, Lyon-Martin is holding a breast health day on June 5th, providing women with a free breast exam as well as information on breast cancer, risk factors and prevention. If necessary, mammograms will be scheduled. For more information, call 641-0220.



**ECOLOGY
WATCH**

SF open space: This rare commodity will be the focus of the annual joint meeting of the Recreation and Park and City Planning Commissions Thursday/10, 1:30 pm, City Hall.

THE TROUBLE WITH FRED: WELFARE GROUPS SOUND AN ALARM

"FRED IS dead" sang the crowd gathered outside the Social Services Commission meeting last Thursday. Welfare recipients and advocates had come to denounce DSS's two-month-old Fraud Early Detection program.

FRED was established to cut down on welfare fraud among recipients of General Assistance and Aid to Families with Dependent Children. Critics say some fraud exists, but argue that, with growing poverty and an estimated 6,000 homeless people in the city, many of whom receive welfare, the city should not attack its most vulnerable members, making DSS an adversary of the people it is supposed to support.

At the meeting, welfare advocates criticized the program's tactics, too. The most serious complaint was that FRED workers have searched the homes of welfare clients and talked to landlords and neighbors without clients' consent.

"They enter the premises and look through drawers, closets, beds or wherever they please," said a staffer at the Income Rights Project, a welfare recipients' advocacy group.

FRED director Michael Hancock acknowledged that the fraud program has involved unannounced home visits, but said inspections are made only with the client's consent.

However, advocates say, clients are under pressure to consent. One of the criteria for denial or termination of aid under FRED is failure to provide information to an investigator. Hancock conceded that "when they [investigators] encounter a client who refuses to cooperate, that information is passed back to the eligibility worker, and could result in a denial of the application."

Another sticky issue is what constitutes fraud. Said Rose Smith, a single mother of two who lost her benefits after a FRED investigation, "If the workers come and see a pair of men's shoes, they say you have a man in the house. If you have groceries in the fridge they want to know who gave you the money to buy the groceries."

In a case cited by Paul Boden, coordinator of the Coalition on Homelessness, FRED cut off welfare to one woman after investigators searching her home found a young man holding her baby. FRED workers said he was the baby's father and terminated her aid, which was reinstated after the woman proved that the man was a visiting neighbor.

Of the 101 FRED investigations in March, Hancock said aid was ended in 12 and applications for aid were denied in 25. In four cases, appeals

led to the reinstatement of welfare.

In response to criticisms, DSS said it would stop doing unannounced home visits and will begin assisting clients who are found ineligible under FRED, but are still in need.

Meanwhile, several advocacy groups, including the Income Rights Project, are considering a lawsuit against the DSS over FRED. They are also challenging the agency's definition of fraud. Said Malcolm Garcia of the Tenderloin Self-Help Center, "This city's really expensive to live in. Working under the table is not fraud — it's doing what you need to do to survive."

— Debbie Sullivan

ENVIRONMENTAL MILITANTS SAY EARTH DAY IS NOT ENOUGH

IN THE WEEK FOLLOWING the uplifting harmony of Earth Day Sunday, radical environmentalists staged a series of militant protests — fueled, participants said, by anger at a decade of avarice and destructive corporate expansion. Monday, April 23rd, hundreds of demonstrators tried to close the Pacific Stock Exchange. Tuesday, environmental activists scaled the Golden Gate bridge and by nightfall toppled electrical towers. The same day in Berkeley, animal-rights protesters smashed windows and burned an effigy of a scientist. Friday at Sproul Plaza, Berkeley protesters pummeled television sets with baseball bats.

John Green (yes, that is his real name), who participated in the Golden Gate Bridge demonstration, said the protesters disagree, not only with the tactics, but with the basic perspective of mainstream environmentalists. "Our goals differ tremendously from those of the Sierra Club," said Green. "Their philosophy is that the system is fine but we just need to fine-tune it. I think that's crap. I don't think you can have capitalism without environmental destruction."

That view was evident at the stock exchange demonstration, in chants like "Earth first, profits last," and "Stock market closed until you clean up the earth."

Most stock exchange employees arrived before the protesters; latecomers encountered snarling demonstrators blocking the doorways. As the morning progressed, a bizarre assortment of barefoot hippies and leather-clad punks began a wild dance to the rhythmic thumping of drums and garbage cans. A long-haired protester who identified himself as Mr. Moss from Santa Cruz pounded on the hood of a passing Saab and

'My union is always looking for new ways of generating more jobs. Closing these [Navy] bases represents an enormous opportunity to working people in the Bay Area.'

— John Moran, Machinists Union

screamed, "Why don't you get some morals, you fascist pig?"

It's a capitalist-industrial system that is destroying the earth, said Green. "The capitalist system is dependent on ever-increasing consumption and never-ending exploitation of the earth. Television is an essential instrument in perpetuating the consumer society."

That point was made less subtly by a group of about 100 demonstrators Friday on the Berkeley campus.

"It was exhilarating," said one protester, still panting after bashing a television set with a baseball bat. "TV exists to sell and promote consumerism. Television breeds apathy and complacency and distances us from what's real."

Daniel Finkelthal, a 23-year-old Berkeley graduate student, predicted that such angry protests would continue. "A new generation of young radicals is emerging," he said.

"The environment," said protest organizer Tom Fullerton of Berkeley, "can catalyze radical politics of the '90s the way the Vietnam War did in the '60s."

— Joel Simon

BERKELEY MAYOR SPRINGS DEAL WITH LANDLORD ON RENT BOARD

BERKELEY CITY officials have brokered a complex deal that allows one of the city's most notorious landlords to escape penalties for violating the city's rent law, in return for his agreement to sell three properties to the Berkeley Repertory Theater.

The officials hope the deal will keep the performing group in Berkeley, but some rent board members and staff have denounced it as a political sellout.

As the successful Berkeley Rep has outgrown its downtown stage, the city has been trying to find it a site to expand. But recently the Rep signed a nonbinding agreement with a developer to build its new theater in Oakland.

Enter, stage right, landlord Harry Williamson, who owns several properties adjacent to the Berkeley Rep's present theater. For years, the Rep has tried to buy the properties, but Williamson has rejected the group's offers. Williamson has also failed for ten years to register with the rent board the units in two downtown hotels he owns, according to a recent rent board lawsuit, and he has failed to bring the hotels up to code, forcing the city's Codes and Inspections Department to close them down.

But finally, in the rent board suit, the court ruled Williamson owed payments that could total almost \$300,000. It was

then his attorneys hammered out a deal with Mayor Loni Hancock, Office of Economic Development staff and representatives of the Rep. The settlement calls for Williamson to sell the properties to the Berkeley Rep, with some \$90,000 from the escrow account to go to the rent board, to pay registration fees and interest Williamson owes. The agreement also requires Williamson to rehabilitate the two hotels, one to be used as transitional housing for the homeless, the other as 51 units for single-room occupancy.

Rent board Executive Director Joe Brooks, informed of the deal just a week before Williamson's court date, told the Bay Guardian he was unhappy that "the biggest lawbreaker the rent board has ever dealt with is getting away with" paying no penalties for his violations.

Williamson could not be reached for comment.

When she learned of the deal, negotiated without the knowledge of the rent board, Commissioner Marianne Lawless told the Bay Guardian, "I felt like the whole political issue of saving the Rep was being laid on us without any consideration of our mandated role of enforcing the rent ordinance."

Lawless and Commissioner Wes Hestor walked out in protest from the special meeting called to ratify the agreement. The remaining commissioners added some enforcement guarantees and passed the measure 6-0.

Mayor Hancock defended the settlement: "It brings back 50 units of affordable housing for people who would otherwise be homeless. It brings the units into compliance with the rent law, and the Rep gets the properties. That's a win for everybody," she said.

But, ironically, Berkeley may still lose the Rep. The city wanted to keep the theater to boost downtown nightlife, and therefore the local economy. But the Rep has already publicly stated it intends to go through with building its new stage in Oakland, using the properties acquired from Williamson only for offices, rehearsal space and a place to build sets.

— Steve Stallone

THE NAVY BASE PEACE DIVIDEND: 86,000 NEW CIVILIAN JOBS

CONVERTING SIX Bay Area Navy bases nominated for closure to civilian use could provide the region with 55,000 new housing units, more than 86,000 permanent jobs and 445 acres

room 282. The commissioners will hear the recommendations of the Open Space Advisory Committee, charged with spending special open-space funds, and public comment on the recommendations. Major recommendations include the creation, after a long struggle, of a park in Chinatown and the establishment of a special fund for the purchase of "natural areas" — those few places where original plant-and-animal communities still exist. For info. on the meeting or on other open-space recommendations, call Rec and Park at 666-7064.



SHORT TAKES

Thursday/3 — As part of a series sponsored by the East Bay Green Alliance, Bay Area author and eco-feminist Starhawk gives a talk, "Patterns that bind us —

powers that free us." 7:30 pm, Unitas House, 2700 Bancroft Way, Berk. \$5-10. Info.: 549-1011. Protest against Randall Terry, former Operation Rescue leader, and celebrate Bay Area Coalition Against Operation Rescue's second anniversary of fighting for abortion rights. 6:30 pm, New Covenant Church, 1135 Bluebell Dr., Livermore. Info.: 626-5510.

Friday/4 — LaborTech, a grouping of unionists and computer and electronic-media professionals, holds its first international video and computer technology conference to discuss the interrelationships among labor, technology and communications, with film screenings, workshops and panels; registration is at 6:30 pm, with events throughout the weekend. IAM Local Lodge 1781, 1511 Rollins Rd., Burlingame. Info.: 697-8716.

Saturday/5 — BACAOR organizes a defense against a scheduled Operation Rescue clinic blockade. 7 am, 1801 Bush, SF; 100 Webster, Oakl., and other locations. Info.: 626-5510. Chinese for Affirmative Action co-sponsors an all-day civil rights symposium with the Asian American Studies Program of UC Berkeley's Department of Ethnic Studies, focusing on intergroup relations and America's increasingly multicultural society. Laurel Heights campus, UCSF, \$40. Pre-registration required. Info.: 982-0801. Save San Francisco Bay Association sponsors "Restoring the Bay," with speakers, panels and workshops. 8:30 am-4 pm, Boalt Hall, UC Berkeley, \$8;\$3 without lunch. Info.: 849-2882.

Sunday/6 — Artists Television Access presents "Who's the Landlord?," a tenants' forum on affordable housing, homelessness, development, city policy and community organizing. 2-5 pm and 7-9 pm, 992 Valencia, SF. Info.: 824-3890. "May Day 1990: What You've Been Waiting For — A Socialist Feminist on the Ballot" celebrates International

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of open space, according to a new report by the Arms Control Research Center.

The Pentagon, in an effort to trim its budget, has proposed closing military bases across the country. In the Bay Area, six Navy installations are targeted for closure by Defense Secretary Dick Cheney: Naval Air Station Alameda and the Alameda Naval Air Depot; Oakland Naval Supply Center, Alameda Annex; Oak Knoll Navy Hospital; Naval Air Station Moffett Field; Treasure Island; Hunters Point Naval Shipyard.

Many Bay Area politicians have opposed the base closures, arguing that local communities would be hurt by the loss of jobs and other economic benefits if the Navy leaves. Their cause received a boost last week when the Navy broke with the Pentagon and proposed an alternative list of base closures. Absent from that list were NAS Alameda, Oak Knoll and the Supply Center. The Navy's stand delighted Mayor Chuck Corica of Alameda, who said, "I'm loving what I'm hearing."

But if the Navy succeeds in keeping the three bases open, states the ARC report, the Bay Area could lose out on thousands of new jobs and homes.

According to the report, closing all six local bases could be the best thing that has happened to the Bay Area in quite some time. The principal findings of the report are:

■ The six Navy bases nominated for closure control 4,445 acres of land, and produce an average of 2.2 jobs per acre. Low-density civilian development could produce an average of 19.5 jobs per acre.

■ According to the Navy's 1986 Regional Plan, there are a total of 10,110 on-base, permanent civilian workers employed at the six installations. Low-density civilian development could produce 86,899 permanent civilian jobs.

■ The regional plan also states there are approximately 3,000 units of housing at these installations. Low-density civilian development could produce more than 55,000 units.

■ If 10 percent of the acreage now occupied by bases under consideration for closure were set aside for open space, that would be 445 acres.

This report evaluates each of the six installations for its employment and housing potential, using assumptions applied to similar developments by cities and counties throughout the Bay Area. The report uses the job and housing statistics cited by the Mayor's Executive Summary on San Francisco's Mission Bay project for comparison.

It employs a mixed-use model of development, dividing the available acreage among specific functions: 10 percent open space, 50 percent residential and 40 percent commercial/industrial. Two-thirds of the developable property is set aside for infrastructure, like streets, sidewalks and trees.

"My union is always looking for new ways of generating more jobs," said John Moran, an organizer with the Machinists Union. "Closing these bases and rebuilding them represents an enormous opportunity to working people in the Bay Area."

— Saul Bloom

Saul Bloom is director of the Arms Control Research Center.

Workers Day and features special guest speaker Merle Woo, a gubernatorial candidate in the Peace and Freedom Party primary. 4 pm, Valencia Hall, 523A Valencia, SF. \$2-6. Info.: 864-1278. In a Labor History Walking Tour of the SF waterfront, labor veteran Bill Bailey reminisces about the scenes and events leading to the '34 general strike, as a fundraiser for Democratic Socialists of America. 10 am (also Saturday/12), Ferry Building, SF. \$10-20 (discounts for seniors, students, under-and unemployed). Info.: 661-6324, 861-1386. **Tuesday/8** — SF Department of Public Works, Division of Urban Forestry and Citizens Tree Advisory Board sponsor a citywide meeting about the SF Urban Forestry Management Plan, planting trees for the greening of San Francisco's neighborhoods. 12:30 pm, 312 Sutter, 5th floor, SF. Info.: 695-2162. "California Working" salutes the late labor leader Harry Bridges with a special, "Life on the Beam," on KQED, Channel 9, 7:30 pm. Info.: 553-2238. **Wednesday/9** — Earthquake-damage relief money for small businesses is still available through Small Business Administration Economic Injury loans; a city workshop tells how. 6:30-9:30 pm, 370 Third St., Parnassus Rm. SF. Info.: 554-8941.

— Valerie Calegari

Political announcements, inside information, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 2700 19th St., SF 94110. Be sure to include a daytime phone number where you can be reached. For dated material, please give us a 14-day lead time prior to the event.

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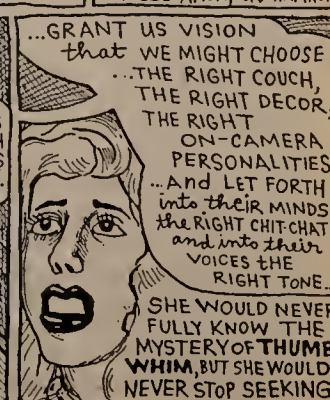
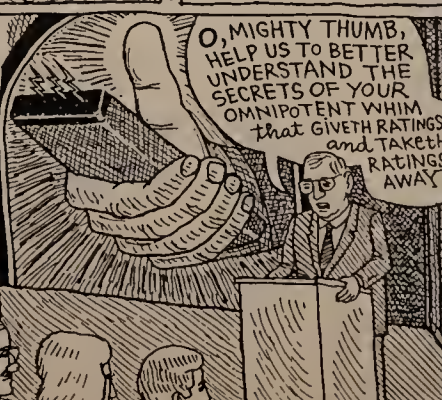
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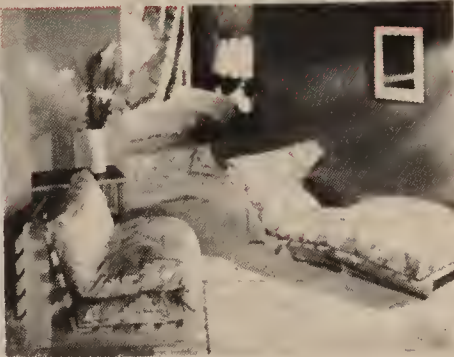


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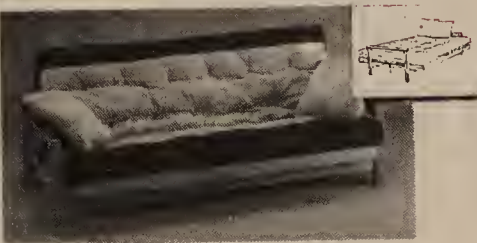


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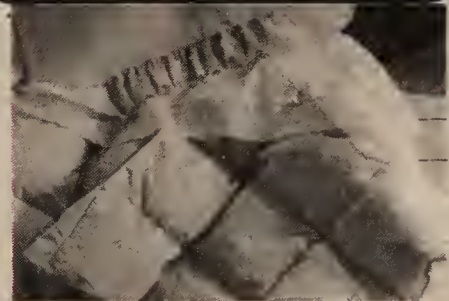


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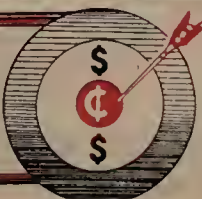


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This Week AT CITY HALL

BY JIM BALDERSTON



DISASTER OF THE WEEK

The San Francisco grand jury investigation into the actions of the "Ballpark Five" had its lighter moments — but even then, the heavy-handed nature of the DA's inquiry was often apparent. For example, when Jim Stearns, who works for Rich Schlackman, was called to the stand, he and Deputy District Attorney George Beckwith, who handled the grand jury procedure, had a rather amusing verbal duel. Beckwith first asked Stearns if he was nervous, then (after Stearns said "No.") remarked that the witness looked "pretty relaxed."

Beckwith then asked Stearns to state his name, and Stearns complied. The next question was "What's your address?" Stearns asked to speak with his attorney before answering. He did the same on several other questions, as Beckwith appeared to get increasingly annoyed.

At one point, Beckwith asked if Stearns knew Schlackman. The testimony went like this:

Stearns: "May I consult my attorney, please?"

Beckwith: "Why?"

Stearns: "May I please?"

Beckwith: "Why — on whether or not you know Mr. Schlackman, you can say, yes I know him, no I don't know him or I refuse to answer on the grounds that it might tend to incriminate me. Why do you have to talk to your lawyer on a simple question like that?"

Stearns: "I'd like to exercise my right to an attorney before I answer the question." Beckwith: "Have you pre-arranged with your attorney, Mr. [William E.] Boyd, that every question I ask you you will ask to get up and leave the grand jury room and consult with Mr. Boyd, at the conclusion of every question I asked?" Stearns: "May I consult with my attorney on that one?" Beckwith: "Do it." Stearns: "I decline to answer on the advice of attorney and on the grounds it may tend to incriminate me." Beckwith: "How does that incriminate you?" Stearns: "May I consult with my attorney to answer that question?" Beckwith: "Sure. For the record, it doesn't incriminate you, we could probably get a judge to order you to answer that question." If Beckwith and his boss, District Attorney Arlo Smith, spent as much time trying to get to the bottom of a lot of contradictory testimony as they did attempting to intimidate witnesses who had very little to do with the case, they might have come out looking like aggressive, honest prosecutors.

— Jim Balderston

Endorsement fever

THE DISTRICT 8 Democratic Club voted to endorse Supervisor Richard Hongisto for assessor April 26th, dealing a significant defeat to Hongisto's chief rival, Supervisor Wendy Nelder, who before the meeting appeared to have a lock on the endorsement.

The club's executive committee had recommended Nelder over Hongisto by a 3-2 vote. But in the end, Nelder received only three votes from the entire membership — presumably from the three members of the executive committee that had supported her.

Nelder never stuck around for the vote of the membership, however. According to a number of witnesses, she walked into the meeting, spotted her former aide, Dan Dillon, and, with a look of horror, dashed out of the meeting.

Dillon was featured in this space last week, charging that Nelder has been fibbing to the good people of San Francisco about her absence at a July 1989 Oversight Committee vacancy control hearing. By not showing up, Nelder forced the committee to postpone its vote on vacancy control for two months, during which time she received numerous campaign contributions from the real estate industry. Nelder later voted against the vacancy control legislation, which went down to defeat.

Nelder has claimed she was in San Diego in July, and that she never knew about the meeting. Dillon has charged that both statements are lies, and challenged Nelder to prove either statement.

Nelder is also not talking much about her \$7,100 worth of personal reimbursements from her campaign committee. Nelder paid herself that rather eye-catching amount for a period of just *two-and-one-half months*. Her campaign treasurer, Jack Immendorf, explained that Nelder has chalked up a lot of miles and meals, but Nelder's office has refused to provide us with documentation of Nelder's campaign expenses.

Meanwhile, Hongisto has taken a rather, well, direct tack in responding to questions from various clubs. For example, when asked by members of the Black Leadership Forum on April 19th how he differed from Nelder, he responded: "Firstly, I'm sane."

Meanwhile, in a surprising development, the Harvey Milk Gay and Lesbian Democratic Club was not able to reach a consensus on the Municipal Court race featuring Ellen Chaitin, who has been endorsed by Mayor Art Agnos and some progressive legal organizations, James Harrigan, who has the top rating from the San Francisco Bar Association, and Julie Tang, who has had almost no trial experience while working in the DA's office.

Chaitin was widely expected to win the endorsement. The Milk Club is considered an Agnos stronghold, and Agnos has feuded with Tang ever since she endorsed Quentin Kopp in the 8th Senate District race against Lou Papan. But not only did Tang block Chaitin's endorsement, she actually outpolled Chaitin, although was far from getting the 60 percent of votes needed for an endorsement herself. It's just the latest indication that Agnos is fast losing political support — and thus political clout.

Back to the future

A HOT topic on the City Hall circuit is the

way the Board of Supervisors may look after the November election.

At least two seats will be open, the conventional wisdom says, as Nelder and Hongisto expect to be locked in a runoff election for the assessor's seat in November. Those two seats will be filled by the top two vote-getters among the numerous challengers, and Carole Migden and Kevin Shelley (son of the former mayor) are said to be favorites. Migden has money and insider support; Shelley will have the endorsements of both Kopp and Agnos, and could run strong in both the liberal east and the more conservative west.

Incumbent Bill Maher is a solid bet to stay in office. Maher is shooting to be the top vote-getter in the election, thereby becoming president of the board, though others speculate that Shelley will pull away with the most votes (newcomer Wendy Nelder, also a legacy, did that in 1982). Doris Ward is also close to a shoo-in.

Meanwhile, the rumors have started once again that Nancy Walker is not going to run for re-election. After all, she's done almost no fundraising or campaigning yet. If Walker's seat does open up, attorney Roberta Achtenberg, who challenged the old guard Democrats in the 16th Assembly district seat, could be the lead challenger.

The 1991 board could contain some new faces, which would help address ongoing concerns that the same supervisors seem to stick around forever. But the election may follow another tradition, too: With an Alioto, a Nelder, a Maher and a Shelley in office, a third of the supervisors would have been elected in part on the good name of their fathers or older brothers.

Insurance commissioner forum

SAN FRANCISCANS will get only one chance to see the leading candidates for the critically important post of state insurance commissioner: May 8th, at the Metropolitan Community Church in the Castro.

Eight candidates are vying for the post. The winner will have broad powers to affect the cost and availability of auto, health and life insurance policies. This forum will concentrate on health and life insurance issues, as they affect seniors, families, the disabled and people with AIDS.

So far, only three candidates — Conway Collis, Bill Press and Walter Zelman — have agreed to attend the forum, which is sponsored by the Bay Area Non-Partisan Alliance. The forum will begin at 7 pm, at the MCC, 150 Eureka, SF. For more information, call Dan Disler at 392-2800.

Davis defense

JACK DAVIS, who expects to spend at least \$25,000 defending himself against charges that he was part of a conspiracy to violate election laws in the defeat of the ballpark last fall, is holding a fundraiser May 5th that could be one of the great political parties of the year.

The party will be held at the penthouse at 447 Sutter St., 1 pm-4 pm. Info.: Barbara Kolesar, 474-6987.

This week at City Hall appears weekly in the Bay Guardian. Tips, information and suggestions for upcoming events and items can be sent in care of Jim Balderston, Bay Guardian, 2700 19th St., SF 94110, or leave a message at 824-4501.



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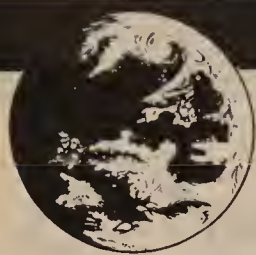
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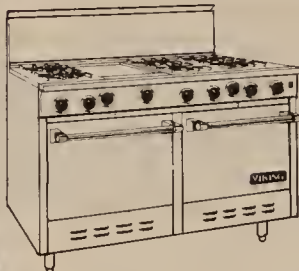


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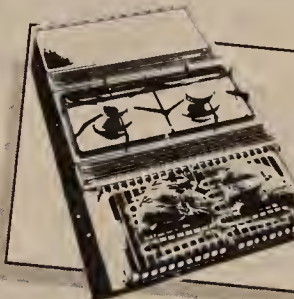
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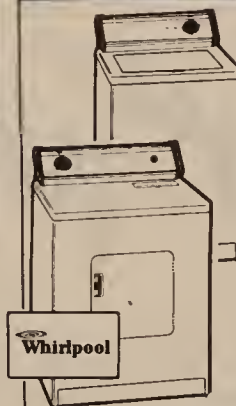
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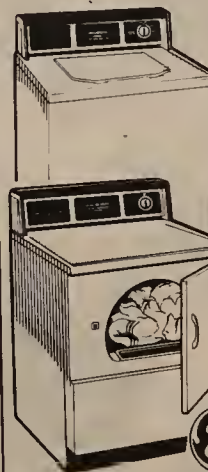
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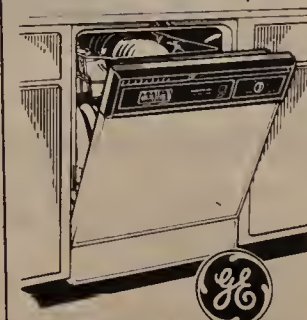
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PRESS BOX

Who says we've come a long way?

By Laura Fraser

THERE WERE five feminists on the cover of the *New York Times Magazine* April 15th, which was no doubt a first. "Who says we haven't made a revolution?" asked the coverline beneath them.

Inside, Vivian Gornick described how feminist women like them have transformed our society. "Contemporary feminism is a piece of consciousness that can't be gone back on," she writes. "It has changed forever the way we think about ourselves."

True enough. But "revolution?" Maybe if the Times put black or Latina women on the cover along with those elite white New Yorkers they could use a word like "revolution." Gornick outlines a trickle-down theory of feminism, in which the maverick New York intellectuals first held consciousness-raising groups, and now those same feminist truths are being spouted by riffraff on the street. She overhears two secretaries carping about doing their husbands' laundry, and one says, "He pays lip service to feminism, but he doesn't really get it." That revelation, to Gornick, is revolution (even though the guy still doesn't do his own laundry).

Why is it so surprising that a secretary might have a feminist consciousness? And why was Gornick similarly amazed to hear a black woman remark that "child support has been a black joke for years," as if she couldn't have come to that realization herself without the benefit of white-bred feminist analysis?

Gornick focuses on the accomplishments of elite, upper-middle-class feminists and safely ignores anyone outside her circle of friends. There has long been tension between rich and poor, white and black feminists, and this article is a good example of why.

Incredibly, there are no photos of minority women in the montage accompanying the article. Nor does Gornick mention a single black feminist (how about Florynce Kennedy? Margaret Sloan? Angela Davis?). The feminists on the cover — Ellen Willis, Ann Snitow, Phyllis Chesler, Shulman and Millett — are admirable, but they didn't accomplish social changes on their own. Minority and secretary-class feminists helped. They also bear the brunt of the problems that remain, which Gornick ignored.

The change in consciousness parallels an economic change: Now more women are working, and more women are poor. Most low-income women are struggling with day-to-day issues like child care, housework, on-the-job harassment, addiction, abuse and poor health care. They have conflicting economic roles as unpaid home workers and barely-paid day workers, and it's not until that dynamic tension is resolved that you can start using a word like "revolution." You can't congratulate yourself until you can congratulate everyone.

Meanwhile, *Cosmopolitan* girls are celebrating their 25th anniversary. But they aren't women yet, and, judging from the silver-anni issue, they haven't come a long way, either. They just come a long time.

That in itself is feminist, of course, but in 25 years you'd think the *Cosmo* girl would've figured out some things for herself without advice from the magazine, like "How do you get dressed in the morning?" in this issue. It gets worse: "Confidence... because you've slaved to be beautiful," "Power of the working mommy," "Can't live with him, can't live without him" and "More things not to say to a man."

The only self-respecting feature is "What men (still) don't know about sex — because no woman ever told them," which contains sensible little hints (although I'm not sure the honeypot by the bed is absolutely necessary).

Couched amid this breathless stuff are articles by Gloria Steinem, Michael Korda, Erica Jong, Pete Hamill and Ali McGraw about feminism. Feminism here has to do with confidence and making more money (not unlike the NYT piece). Only Steinem, who has historically brought up class and race

issues when other feminists shied away, acknowledged that while there have been positive feminist advances, "we're just beginning to turn these new hopes into realities."

Jong is worried about being "Up in the boardroom, down in the bedroom." Korda (author of *Male Chauvinism!*) seems to think feminism has changed the world and everything is solved. "The fact is that the feminist revolution has merely placed the stronger and more adaptable sex in the winning position, where she always belonged, and from which she was only briefly dethroned by the Industrial Revolution." I see.

And speaking of just how far *Cosmo* has come in 25 years, it's interesting to note that there were only two black women in the entire 428-page magazine, including ads. How's that for progress?

THE TED Koppel Report, *Nightline's* ten-year special had the same kind of skewed demographics that studies of the show by Fairness and Accuracy in Media (FAIR) have turned up before. Of the guests, 56 were white men and three were black men (of whom two were jazz musicians playing a song for the end). There were ten women, of whom one was black. The numbers of women seemed high, for *Nightline*, but a closer look revealed they weren't leaders and experts, like the men, but victims, wives and cult followers.

The only leader shown was Geraldine Ferraro, with Koppel interrupting her and asking her to cite ridiculous statistics. Koppel mentioned that people had complained about her treatment, and he had to apologize. "I treated Geraldine Ferraro exactly as I would have any other guest," he said, getting in the last word.

Yeah, and your hair's real, too.

Last week on *This Week in Northern California*, KQED's dressed-up version of Viacom's *City Desk*, Chronicle reporter Evelyn White brought up one of the only positive stories we've heard about crack in a long time. She was reporting on a conference of black leaders who are calling on their communities to rid themselves of crack, and said she was inspired by the tangible, positive steps people are taking toward that goal.

The other reporters, however, didn't quite get it — or couldn't accept that there could be a positive story about blacks and/or crack. The discussion degenerated into how addictive crack is (big news), rather than focusing on a new, empowering possibility.

It reminded me of why so much of what's reported about blacks in the local media is negative. It also reminded me of why both *This Week* and *City Desk* are so consistently boring and worthless: They share a distinct lack of what one might call dissenting voices. It's the same old gang (mostly men, mostly white, mostly from major daily news media), retelling the same old stories from the same old perspective. Even when the daily types mess up a big local story (like the ballpark investigation), they still get to peddle their confused, inaccurate version on the air, and there's nobody around to challenge it (for details, see page 21).

Next month in the Examiner, it may be safe again to read *Image*, the Macy's supplement look-alike that once upon a time had substance. David Talbot, who was senior editor at the magazine back when there were well-written, well-researched stories to edit, is taking over *Image* and promising big changes. "It's going to be worth spending some time with on Sunday morning," he says.

Talbot could make *Image* sparkle again — if he gets enough of a freelance budget (hacked during the Warren Hinckle reign) and enough political support from the publisher. Tough investigative reporting doesn't sell a lot of ads. Talbot said he hopes to turn the magazine into a "must read"; however much support he may get from the Examiner, it's sure to be better than a "must recycle."

Confidential to SFW: Isn't imitation the highest form of flattery?

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GUARDIAN GRAPHIC BY LOUIS DUNN

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GAY VOICES

Taking on the ringmasters

By Louise Sloan

FOR THE k.d. lang show on March 2nd, Caesar's Tahoe underwent an unlikely transformation into a giant dyke bar. As soon as my girlfriend and I sat down, an attractive blonde in a fuzzy white sweater and miniskirt started chatting with us.

Patricia turned out to be a person who's very disillusioned with the lesbian community. She told us she came out as a lesbian at age 32 and was baffled by the rigid roles and sexist attitudes she found among lesbians. She went to women's bars and got harassed by the butch patrons. "If we'd have known it was formal," she said they typically sneered, taking in her skirt and high heels, "we'd have worn our coats and ties."

Even now, ten years later, she says she's not always taken seriously as a political activist because she hasn't changed her

Clearly, the mainstream of society has no monopoly on stereotyping and intolerance. But when minority groups take part in this kind of behavior, we commit political suicide.

style to "fit" her sexual orientation. Feminine style has traditionally been associated with sexual and political passivity in lesbian circles, as in the mainstream. But Patricia had expected the gay community to be about diversity, not to mimic the roles and rules of society at large.

I heard the same kind of frustration at intolerance in the gay community the next day at the *OUT/LOOK* lesbian and gay writers' conference in San Francisco. A surprising number of panelists complained of being censored by the gay publishing industry for not fitting into a "politically correct" norm. The community was accused of having a "fascist outlook" toward everything from sexual expression to personal style — two areas in which the community often claims to have liberated people.

"Gays aren't the enemy," a man in the audience protested at one point, upset at the panel's bitterness. But maybe sometimes they can be. In our efforts to create a cozy, homogeneous political and social community for ourselves, we lesbians and gays often ignore or deny our incredible diversity as people. Doing this causes our community both political and social damage.

I can't remember the number of times, in the seven years I've been part of this community, I've heard a white man claim that gays are more oppressed than blacks. Each time, it has been in the context of a proposed alliance between a gay group and a black group, and each time, the comments have brought on shouting matches and the failure of the alliance.

Following suit, the gay media's response to the recent Andy Rooney affair seemed to focus more on comparing the political strength of the gay and black communities, instead of looking at how both minorities are put down by the spokesmen of popular culture. And through all this, the fact that there are many black lesbians and gays is forgotten.

Both the black and the gay communities tend to want people to choose a side — to identify, politically, as either black or gay. But as Essex Hemphill put it in the film *Tongues Untied*, that's like asking a man, "Which do you value more? Your left nut or your right?" What difference does it make who's more oppressed?

This creation of a "hierarchy of oppression" has been painful for people like Juanita Ramos, a New York writer who spoke at a forum I attended at Yale University a couple of years ago. Ramos describes herself as a "black Puerto Rican lesbian feminist," and as such has experienced firsthand the intolerance these groups often have toward one another.

At "mainstream" gay political meetings, Ramos has felt pressured to bring only her "lesbian self," and check her concerns about race, class and culture at the door. She reported that when she told some of her *companeros* in a gay Latino group that she felt oppressed as a woman by their sexist behavior, they dismissed her feminism as "white women stuff."

A socialist, Ramos had been labeled "bourgeois-decadent" by political comrades who found her lesbianism to be a symptom of capitalist decadence. The male-dominated Puerto Rican left just called her "sick." The lesbian community, she

said, decided she was "butch," then expected her to keep that role. And, despite being born in Puerto Rico and labeled "Latina" in the United States, Ramos found when she went to Latin America to work with women's groups there, she was called "yanqui."

Reviewing the list of some of the labels she's been stuck with over the years — Puerto Rican, Latina, black, lesbian, socialist, bourgeois-decadent, *yanqui*, butch — Ramos said the conflicts among the communities she represents had, for a while, driven her to abuse alcohol and drugs.

Clearly, the mainstream of society has no monopoly on stereotyping and intolerance. But when minority groups take part in this kind of behavior, we commit political suicide — wiping out the possibility of forming a majority coalition and trashing our own members, like Juanita Ramos.

I've recently heard lesbians, with a similar intolerance for diversity, lash out at two women who have been leaders of our community. Rita Mae Brown and Jan Clausen have both been openly involved with women, have written lesbian fiction and have been politically outspoken as lesbians for years. Recently, both have had affairs with men. When Clausen wrote about hers for *OUT/LOOK*, some lesbian readers viciously denounced her. At a gay bookstore, I overheard a woman telling her friends to boycott Brown's work, because she's "turned straight." It is ironic that gays, who often claim exclusive rights to the concept of sexual freedom, blow a gasket when someone like Brown or Clausen takes this freedom literally: having whatever kind of sex she wants with whatever sex person she wants.

When I met my friends Lynne and Bob, they were both as gay as anyone. They've been monogamous partners for six years now, but they're not really any less gay-identified. Being involved with one another hasn't magically erased the homosexual part of their sexual orientations, or caused them to forget their politics and friends. They're together, but they're still Lynne and Bob. Should we kick them out of our community for falling in love?

The fact is that human sexuality is fluid and unpredictable. It does not, in practice, follow the rules we set down for it in theory. Insisting on a homosexual norm, like insisting on a heterosexual norm, is counterproductive to the formation of a social community, as its restrictions on personality, style and sexuality turn away lesbians and gays who don't fit the narrow definition. Perhaps more importantly, it is politically counterproductive. It alienates lesbians and gays who could be mobilized politically, especially lesbians and gays of color; it alienates bisexuals, who suffer the same homophobia as anyone else when they're with a same-sex partner, and it alienates sympathetic straight people.

Perhaps the political community organized around gay-rights issues should be seen as a place, not of comfy-cozy

When I met my friends Lynne and Bob, they were both as gay as anyone. They've been monogamous partners for six years now. Should we kick them out of our community for falling in love?

community, but of coalition. What most gays do have in common is a need for basic civil rights. We don't have to like each other, or be like each other, to form a politically united group demanding equal rights for all citizens, and to insist on the social attitudes that make those rights possible.

"You don't go into coalition because you just like it," Bernice Johnson Reagon, a black singer, activist and academic, has said. "The only reason you would consider trying to team up with someone who could possibly kill you is because that's the only way you figure you can stay alive."

In an interview with Studs Terkel, an ex-convict named Ken Jackson describes "the rules of the prison": "Blacks and whites don't speak," he says, "Prison is based a lot on what society is based on. It's the horizontal kind of hostility where you keep each other going at each other so nobody's lookin' up at who the hell's runnin' the circus."

If we're interested in survival, all of us need to put our prejudices aside, coalesce and take on the ringmasters — not each other.

GUARDIAN PHOTO BY GARY WAGNER



'The fervor for democracy permeates Ireland. I believe Ireland will be united sometime within the lifetime of people a lot older than I am.'

— Bernadette Devlin McAliskey

SF's Irish revival



GUARDIAN PHOTO BY GARY WAGNER

Family of Bill Quinn: (L-R) aunt Bernice Rogers, mother Juanita Gonzalez and brother James Quinn.

With recent changes in Eastern Europe, a new wave of Irish activists in San Francisco is asking: Why not Ireland, too?

By Bill Kenkelen

'W'E'RE ON the offensive now," said 23-year-old Irish activist Sean Collins of San Francisco, his resolve buttressed by the recent visit of famed Irish firebrand Bernadette Devlin McAliskey.

The return of McAliskey last month for the first time in years was part of an upsurge of local Irish activism, an activism that has waxed and waned for more than 100 years.

Fueled by a new wave of Irish immigrants and inspired by the democratic revival in Eastern Europe, San Francisco's new Irish activism is invigorating old Irish organizations and creating new ones. "Most of our old members who remember the [1916] revolution are dead or dying, but they're being replaced by the new immigrants and younger second- and third-generation Irish Americans," said Jack Hasset, a building contractor in his fif-

ties and a leader of San Francisco's Ancient Order of Hibernians.

The city's Irish revival can also be seen in the growing popularity of Irish pubs, where traditional Irish music, dancing and beer mix with political speeches calling for freedom for Northern Ireland, the end of British rule.

Since the days of Tom Desmond, a San Francisco sheriff in the 1880s who freed six Irish revolutionaries imprisoned by Britain in Australia, many in the Irish community here have pushed for an independent Ireland. The latest surge occurred in the 1960s and 1970s, led by middle-aged Irish Americans like the late John Maher, founder of the now famous drug treatment center Delancy Street, and the late Father Cuchulain Moriarty, a popular pastor of Most Holy Redeemer. That movement was centered at pubs like the Dovre Club on 18th Street in the Mission District.

Their efforts included a losing battle to free political prisoners like Bill Quinn, a San Franciscan convicted of

killing a British police officer and still serving a life sentence on England's Isle of Wight.

But today, the more trendy Irish pubs along the Geary corridor have become the hub of Irish activism, and some of the old-guard leaders from the Dovre Club days have been replaced by a younger, bigger and more aggressively political group of activists.

By far the single most important factor in San Francisco's Irish revival has been the arrival of about 10,000 new Irish immigrants in the past decade, according to the Irish Immigration Reform Movement, an organization that campaigns for eased restrictions for Irish immigrants.

The new guard are gathering under the banner of local groups like Irish Northern Aid (NorAid), founded in the 1970s, and the Ulster Gaelic Club, begun just three years ago. These groups are at the forefront of Irish activism in the city, and leaders say there is more unity than ever among activists in calling for the withdrawal of Britain

and the reunion of the six counties of Northern Ireland with the 26 counties of the Irish Republic.

NorAid and the Ulster Gaelic League have scores of hard-core members who pack local Irish-American events like the recent fundraising brunch at the Lake Merced boat house for families of political prisoners in Northern Ireland. Unlike fundraisers just a decade ago, there were very few gray heads in the crowd, and children all around in this Easter weekend gathering.

Irish football was the only topic attacked with an intensity approaching Irish politics. Wondering if he can keep up the pace of football and politics, NorAid president Peter Hegarty, 24, quipped: "We're almost oldtimers already."

Jack Henning, executive director of the California AFL-CIO and a third-generation Irish American, said he was excited by the presence of "so many young people" during a recent speech he gave on Irish history to, ironically,

an audience full of immigrants born and raised in Ireland.

THE ARRIVAL of Bernadette Devlin McAliskey around Easter stoked the fires of Irish activism here. "People come out for Bernadette and get working on Irish issues who won't come out for anyone else," said Sean Prendiville, a San Francisco Irish activist.

A Catholic civil rights leader in Northern Ireland, McAliskey gained international fame when, at age 21, she was elected to the British Parliament, only later to be dragged from the floor of Parliament after punching the British Home Secretary, who had refused to let her speak about the killing of 13 demonstrators in Northern Ireland the previous day.

McAliskey faded from the political scene in 1981, after Protestant Red Hand Commandos fired seven bullets in her torso, almost killing her. She is

continued next page

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Irish

continued from previous page

now making a political comeback, touring U.S. cities and speaking optimistically about the future of Irish independence in the wake of changes in Eastern Europe.

Here in San Francisco, she joined crowds demonstrating in front of the British consulate, spoke to students at two local universities and hit the local bars on Geary, where she spoke to the Bay Guardian.

"The fervor for democracy and the rights of small nations that have been trampled permeates Ireland despite, [British Prime Minister Margaret] Thatcher," she said. McAliskey, 42, said she believes Ireland will be united sometime "within the lifetime of people a lot older than I am."

"There will be no civil war after the British leave because the Ulster loyalists [Protestants who make up nearly two-thirds of the Northern Ireland population] will only be 13 percent of the total population."

"The transition will be difficult. But once the British are removed, then they [Ulster loyalists] will have to move forward. That happened among the white minority in Rhodesia."

During her visit to the city, McAliskey appeared on a panel at First Congregational Church with South African and Central American activists. Cuileann Moore, a 39-year-old local Irish activist and a veteran of anti-nuclear and Central American activism who helped organize the panel, said, "Irish issues are rather isolated because the British want it that way. We're trying to get it back on the world's political agenda."

With the upswing in local Irish activism, a controversy still swirls at the pubs and elsewhere about support for the militant and armed Irish Republican Army. The new wave of immigrants tend to be more militant and more likely to support the IRA, some Irish Americans say.

"There is an angry split in the Irish-American community between those who support NorAid and those who don't," said Carolyn McManus, a 23-year-old, fourth-generation Irish American. Those who don't support NorAid say it is indirectly supporting the IRA. "Those who do," she said, "tend to be more idealistic than realistic."

Apparently the U.S. Immigration and Naturalization Service is also worried about the IRA supporters, activists say. To deport Irish nationals who are here without legal documents, the INS raids pubs and workplaces. "A good friend of mine was plucked right out of the Dubliners on 24th Street," said a woman who refused to be identified for fear she might be questioned by the INS.

But when the INS goes after immigrants from Northern Ireland, agents come with "machine guns cocked," said Prendiville. "They have all these distorted images in their heads from movies and TV of crazed IRA terrorists."

"We probably do" pick up and deport Irish nationals, said San Francisco INS Deputy Director Phillip Waters, "because we deport all nationalities."

The longstanding controversy over the IRA, however, is now being overshadowed by a new emphasis on the division of Ireland, inspired by changes in Eastern Europe. There is growing disenchantment in the European community, of which England and Ireland are members, that such a messy political situation festers on Europe's western edge.

Frank Ahern, editor of 1992, a San Francisco-based magazine concerned with European changes, said, "The British position is becoming less tenable. The division of Ireland is more and more being seen as a ridiculous

anachronism."

Said activist Jack Hasset: "There is a new light in the sky that people are looking up to notice. The world has convulsed itself into something different in the past year, and people are asking why not Ireland too."

RISH ACTIVISTS say the British and U.S. political systems are stacked against them, with no real hope of change until the British Conservatives lose 10 Downing St. and the Republicans lose the White House.

So Irish Americans aim at the possible. This includes passage of the MacBride Principles, and efforts to free political prisoners. The MacBride Principles call for an end to employment discrimination against Catholics in Northern Ireland by U.S. companies doing business there. They are modeled after the Sullivan Principles, which addressed black unemployment in South Africa, and named after Nobel Peace Prize winner Sean MacBride, an Irish activist who founded Amnesty International.

Fourteen states and 24 cities, including San Francisco, have passed the principles. They passed in both houses of the California Legislature last year, only to be vetoed by Governor George Deukmejian.

Prendiville said the strongest supporters of the principles among the San Francisco Board of Supervisors were Terence Hallinan and Harry Britt. Hallinan is following the long Hallinan family history of supporting Irish causes, gaining him some support among Irish Americans west of Twin Peaks.

Anger, on the other hand, still lingers over Supervisor Bill Maher's opposition to the principles. "His brother [John Maher] probably rolled over in his grave when he did that," said Sean Murphy, a carpenter and active NorAid member.

"Bill," said Murphy, "is definitely not invited" anymore to Irish American meetings and events.

John Maher was among those who fought a battle that transcends decades to free Bill Quinn, who was arrested in San Francisco in 1981. After six years in the Hall of Justice, he was finally extradited to Britain for the murder of a policeman, after the Reagan administration amended the extradition treaty with Britain at the request of Prime Minister Margaret Thatcher. Quinn's brother Jim says the Thatcher government keeps blocking attempts to appeal the case.

But local activists have also contributed to more successful efforts. Last fall, four Irish nationalists imprisoned in Guilford, England, were released after international pressure forced a review of their 1975 convictions for bombing a pub. A court found that the judge, prosecution and police covered up evidence of the nationalists' innocence in order to convict them. The case has fanned the cynicism of Irish-American activists because those involved in the cover-up have all been promoted to higher positions in the British judicial system. The prosecutor, Michael Havers, for instance, is now Lord Havers, Lord Chancellor and Speaker of the House of Lords. Building on the MacBride Principles, local activists are now gearing up with Irish Americans around the United States to demand passage of a "Britain: Time To Go" resolution by cities and states.

Meanwhile, at Ireland's 32, a bar on Geary popular with members of NorAid and the Ulster Gaelic Club, activists raise toasts to McAliskey with whiskey, beer and, like everywhere else these days, Calistoga.

Bill Kenkelen is an associate editor at Pacific News Service and a correspondent for the National Catholic Reporter.

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East German police guard stands at the fence surrounding the Stendal nuclear power plant during March demonstration.

AFTER THE REVOLUTION

Will East Germany's democratic left survive reunification?

By Reese Erlich

EAST GERMANY

THE UPRISING against Stalinism began here in the German Democratic Republic last November, when leftist dissidents led hundreds of thousands of East German citizens into the streets to demand a more "humane socialism." But by election day on March 18th, the left-led revolt had turned into a popular campaign for Western-style capitalism, with 48 percent of the electorate voting for a coalition of rightist, unabashedly pro-capitalist parties.

Just why East German citizens turned their backs on socialism is a hot topic among the political leaders, artists, workers and activists I interviewed for the Bay Guardian. All of them agreed, however, that socialism, which ruled here for 45 years, is dead.

Yet as the new government led by conservative Christian democrats now moves to embrace free market ideals and reunite with West Germany, many East Germans are uneasy. They fear, among other things, that long lines for merchandise will be replaced by even longer unemployment lines. Whether or not life promises to be better for East Germans after reunification depends on whom you consult. And these days in the GDR, everybody's a consultant.

LEIPZIG, GDR — Party Manager Dieter Heinrich fidgeted in his chair at a branch office of the Party for Democratic Socialism, the reformed communist party. In comparison to other campaign offices, which were bustling with activity just four days before the March 18th election, this huge, six-story, lavishly appointed building was like a morgue. Heinrich was nervous because

he knew the PDS was going down to defeat in this region.

Asked why the country built by his party was turning to capitalism, Heinrich spoke with the bureaucratic unreality I remembered from my 1966 trip here. He said there should have been "more centralized industrial investment" and "we shouldn't have built so much on housing." Tell that to the workers in Rudersdorf, I thought to myself, where married couples must continue to live with their parents because of the housing shortage.

RUDERSDORF, GDR — The Special Furniture Co. is only about a 45-minute drive out of East Berlin. In contrast to the silky autobahns of West Germany, East Germany's highways are potholed, cracked and usually under repair. I didn't realize how much repair until I exited in Rudersdorf.

The state-owned Special Furniture Co. sits directly under the autobahn. Huge wooden beams help brace that section of the road, much like the struts under the Embarcadero freeway. Michael Friedlander, a 40-year-old maintenance worker at the plant, pointed to the beams and said with shrug, "Das autobahn ist kaput."

So is the factory.

The company employs about 130 workers making "good quality" office furniture, which Friedlander and plant director Bernd Rusch proudly showed off. Unfortunately, some bookshelf doors didn't slide shut and cabinet doors didn't square. To solve the problem, Rusch advises purchasers to "simply put a wood shim under one side of the cabinet and the doors will square perfectly."

Rusch said he wants to improve the quality of production, and fire chroni-

cally absent or alcoholic workers. Friedlander and other workers support those efforts, but fear the likely changes West German businessmen will bring about after reunification.

Then, all but a handful of state-owned businesses will probably be sold off to private West Germany companies. Workers said they fear that private ownership will bring layoffs and the elimination of their social benefits, including full medical-dental coverage, one-year paid maternity leave and full-paid child care.

"I'm likely to lose my job," said Petra Grabert, a Special Furniture production-line worker.

Most of the workers here ended up voting either for the reformed communists of the PDS or the moderate Social Democratic Party.

WEST BERLIN — "Workers will simply have to adapt to capitalism," said West Berlin businessman Archibald Horlitz, leaning back in a leather chair in the corner of his spacious office. Horlitz, president of a large West German computer company, said that under reunification "perhaps millions" of GDR workers will be laid off.

He explained why unemployment is inevitable. "The top quality East German firms are in the bottom one-third" of West German quality, he said. So they are useless for making products to sell in West Germany. "Western corporations will have to buy the state-owned factories and keep the buildings, but manufacture something else."

That will throw many workers onto unemployment lines. "Times will be rough for two or three years," Horlitz acknowledged. But after that, workers will be much better off than they are now. "If the workers think the old

system is so fine," he added, "why did they start their revolution?"

EAST BERLIN — Sipping strong black coffee in a small cafe, Manuela Warstat mused about the same question. Born of an East German mother and a West African father, Warstat, at age 25, earns the equivalent of \$50 a month working odd jobs, while trying to develop as a painter. She pays only \$6 rent.

Warstat said the rightist trend among East German voters is a backlash against a failed version of socialism. Lack of housing, poor quality food and environmental pollution were problems that everyone could see. But Warstat said she sees a number of positive aspects to socialism that she fears will be wiped out with the onslaught of the Western free market.

"Society is polarizing and the extreme right will have much more legitimacy," she said. "It will be harder for women. Women in the GDR began to have much more confidence and independence because of our child-care system and social programs. West Germans are still debating whether to outlaw abortion." (It's free, on demand, in the GDR.)

She said she also fears that the GDR's system of subsidies for plays, films and the arts will be wiped out. Particularly in the last year, the GDR produced some exciting experimental art. Warstat said her country's support for the arts will probably be replaced by "free market" mass entertainment.

As a German who is also half black, Warstat has become very familiar with racism under the old order. But since "officially, racism didn't exist under socialism," Germans couldn't file racial discrimination charges with any government agency. Still, in a unified

Germany, "I expect racism, anti-Semitism and anti-foreigner sentiments to increase and become institutionalized," she said.

Finishing her coffee and preparing to leave, Warstat had a final thought. "You know, our revolution wasn't started by the rightists. It was started by people wanting a better socialism. I still believe in socialism, but we need to do it in a new way."

Thirty per cent of East Berliners voted for the Party of Democratic Socialism.

STENDAL, GDR — In March, more than 5,000 East and West German Greens marched through this rural town, in the first all-German anti-nuclear power demonstration. Local townspeople welcomed them with food and drink to Stendal, the home of a not-yet-on-line nuclear power plant. Built using old Soviet technology and with no place to store the spent fuel, the plant stands as a monument to the failure of socialist planning.

I interviewed local farmers and workers, all of whom opposed the plant going on line and supported the demonstration. They feared a nuclear accident like Chernobyl. Even the construction workers at the site opposed the plant, although their jobs depended on it. Residents said there has been opposition to the nuclear power plant for many years, but people were afraid to speak out under the old Stalinist regime. Ironically, the West German government supports nuclear power, and a reunified Germany may well start up the Stendal plant.

WEST BERLIN — Frieder Wolf sat in his apartment, crammed floor to ceiling with books, puffing occasionally on his pipe. As a leader of the West German Greens, he said there is a future for the German left after reunification, because West German capitalism won't be able to deliver on its promises.

"[The politicians] promised instant welfare and an economic miracle. People bought it."

For example, before the election West Germany offered East German migrants "economic subsidies [such that] the workers could live better unemployed in West Germany than employed in the East." Those subsidies stopped the day after the March 18th elections.

Additionally, during the parliamentary campaign, West German Chancellor Helmut Kohl told East Germans they would be able to exchange one East German mark for one West German Deutschmark. After the election, the West German central bank proposed that the exchange rate be 2-to-1, halving the incomes of East Germans. Hundreds of thousands of people demonstrated in cities throughout the GDR to protest. Later, West Germany relented and set the exchange rate at 1-to-1, for savings up to 4,000 marks. However, the East German left is battling to increase that amount even more.

The PDS (former Communist Party) won 16 percent of East Germany's parliamentary vote, and the Greens and a variety of small left parties gathered another 5 percent, making the left a significant opposition force in East Germany. After reunification, however, that force will be diluted, and it's too early to predict its strength.

Currently, many leftists in East Germany don't trust the reformed communist PDS because its leaders were part of the hated Communist Party.

"If the leftist parties in East Germany are able to overcome their differences with the PDS," Wolf said, "then the left in a unified Germany can be a viable force."

Reese Erlich will be speaking about his trip to East Germany and Hungary on Saturday, May 12th, at 3 pm, at Life on the Water Theater, Ft. Mason Center, Bldg. B, in San Francisco.

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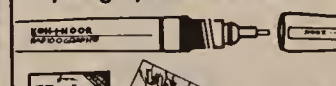
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Arlo Smith throws a spitball

*To win five misdemeanor indictments
in the ballpark case, the DA must have
thrown the grand jury a loaded pitch.
What kind of spin did he put on the ball?
The transcripts don't say*

By Jim Balderston

ON THE Viacom public-affairs show *City Desk* April 26th, KCBS reporter Barbara Taylor made a dramatic breakthrough.

Five months ago, she announced, the Bay Guardian "concocted what we all thought was an incredible scenario," a tale about the Mayor's Office, a couple of Sacramento developers and a possible plot to trick San Francisco voters into supporting the mayor's ballpark plan.

"We all laughed it off," she said. "But that's one of the things that came out of the [grand jury] transcripts."

Taylor was suggesting that maybe the Bay Guardian wasn't so crazy after all. Maybe the story that all of the major news media had ignored might have some merit.

But almost before Taylor could finish the thought, the Examiner's Phil Matier jumped in and pooh-poohed the whole idea. The person who told the grand jury the story under oath, developer Gregg Lukenbill, just wasn't a credible witness, Matier announced. Taylor shut up, and that was the end of the conversation.

It was a telling moment in local journalistic and political history, and a kind of metaphor for the way the entire ballpark saga has unfolded. The case involves allegations that four political consultants conspired with Lukenbill to hide the source of last-minute contributions that helped defeat Agnos's ballpark measure last November (see Bay Guardian, 4/25/89). It may, some believe, become one of the most important political stories of the Agnos administration.

In the week since the transcripts of the grand jury's investigation into the case were made public, the Examiner and Chronicle have put out a few tantalizing tidbits that suggest that the mayor and the district attorney — whose charges the papers have been repeating without challenge for months — may not have been telling the truth. Then those stories stopped.

But the 900-odd pages of transcripts shouldn't be dismissed too quickly. The documents contain some important information about the ballpark case and the way the district attorney and his staff bungled it. Smith's office, the transcripts show, intimidated witnesses who had little to do with the investigation and withheld from the public crucial information that could help explain why the grand jury took the unusual step of issuing indictments on a minor misdemeanor. For example:

■ The instructions that the lead prosecutor, Deputy District Attorney George Beckwith, gave to the grand jury never appear in the transcripts. The grand jury released only the testimony of witnesses, not Beckwith's opening and closing statements, which

could shed some light on what jury members were told about the case and the applicable law.

Two prominent defense lawyers, neither of whom is involved in this case, told the Bay Guardian such an omission is unusual. A prosecutor with the Los Angeles County D.A.'s Office said he makes a practice of including that information in the material his grand juries release.

■ Beckwith, who questioned the 25 witnesses who appeared before the grand jury, reneged on a written agreement with five of the witnesses about the conditions under which they would appear. When the witnesses showed up, expecting nothing but a few formalities and a chance to set a new date for testifying, Beckwith grilled them at length and, in some cases, threatened to have a judge compel them to answer his questions.

■ On at least three occasions, Beckwith indicated that he supports keeping the Giants in San Francisco, raising questions about a potential bias in his investigation.

Combined with the evidence already published (see Bay Guardian, 4/25/89), the record suggests strongly that Smith's investigation was politically motivated and that the DA's Office ignored some of the most important issues — for example, the possibility that Mayor Agnos or his staff may have played a role in obtaining Sacramento financing for the anti-ballpark campaign to stir up pro-ballpark sympathy among San Francisco voters.

Defense attorneys for the five defendants, Jack Davis, Rich Schlackman, David Townsend, Maurice Read and Gregg Lukenbill, could have a field day with any of these irregularities. Put together, they suggest that the entire case will turn out to be a fiasco for the prosecution and an embarrassment for Smith.

MEMBERS OF a grand jury — citizens chosen by a Superior Court judge from voter registration and Department of Motor Vehicle rolls — are charged with determining whether a district attorney has enough evidence to bring a criminal case to court. That involves two basic issues: the facts of the case, and the applicable law. A representative of the District Attorney's Office works with the jury, presenting the case and explaining what the jurors should look for and how they should interpret what they find.

But the information, remarks and instructions that the DA's Office, through Beckwith, provided the jurors is nowhere to be found in the grand jury transcripts.

Stuart Hanlon, a San Francisco lawyer who has done a wide range of politically charged criminal defense cases, told the Bay Guardian that the

omission of the instructions to the grand jury in the transcript was "unusual." Charles Garry, another prominent defense lawyer, agreed. "Whatever is said in the grand jury hearing room should be in the transcripts," Garry said. "In my opinion, those instructions should be there."

But defense lawyers aren't the only ones who say that. Larry Mason, a deputy district attorney in Los Angeles who advises that county's grand jury, said he routinely releases the prosecutors' remarks and instructions. "In Los Angeles County, when an indictment hearing is heard, everything recorded is on the transcript," he said. "That would include the opening statement of the prosecutor, the closing arguments of the prosecutor and any instructions to the grand jury."

Beckwith and his immediate boss, Robert Podesta, did not return repeated Bay Guardian phone calls seeking comment on the case.

The lack of a full transcript is not the only unusual aspect of this case. On Feb. 8th, Beckwith faxed a letter to attorney William E. Boyd, who represented five members of Schlackman's staff who had been subpoenaed. In that letter, a copy of which was obtained by the Bay Guardian, Beckwith stated that the five "are not targets of the inquiry."

"I promised to call them as the first witnesses [on Feb. 12th] to arrange for their return at a time more convenient to them and the grand jury," the letter stated. But when the five witnesses, Deirdre Keane, Demetrio Cabarrga, James Stearns, Anthony Fazio and Kathleen Kettman, appeared before the grand jury, Beckwith began questioning them intensely. When Cabarrga refused to answer one question, Beckwith told him, "We can have a court order you to answer." Other witnesses had similar experiences (see Disaster of the Week, page 12).

Fazio, who is Schlackman's partner, said in a written statement that Beckwith told him he was being punished for exercising his Fifth Amendment right not to answer questions. Fazio tried to read his statement into the record, but Beckwith prevented him from doing so.

Beckwith may have had a reason for the direction of his questions. For example, while questioning Corey Busch, executive vice president of the San Francisco Giants, Beckwith asked, "Were the Giants to go, God forbid, were the Giants to go to Sacramento to play in this particular stadium..." Later, Beckwith asked Busch, in a jocular fashion, "Are we ready for opening day, under oath?"

The grand jury transcripts are, as one defense lawyer commented, "somewhat heavy reading." And like all legal material, they contain things that may escape the untrained eye. But after perusing all 900 pages, it's hard for a non-lawyer to come to anything but one conclusion: The DA never made his case. If there was a good reason for the jurors to hand up the indictments, it isn't in the material released to date.

But as long as the local news media report the charges made by the mayor and the DA, and refuse to take the time to examine the evidence independently and report what it says, Agnos and Smith may get exactly what they want: A chance to harass their opponents and promote the pro-ballpark agenda without any hint of public accountability. ■

PS: The way *City Desk* and *This Week in Northern California* handled the ballpark story is further evidence that the shows, which are supposed to provide an alternative, public-television view of politics, are just another forum for the Examiner/Chronicle and major broadcast media to rehash their line. Tom Keane and Phil Matier, the *Chron* and *Ex* reporters who missed the ballpark story for five months, were given a chance to discuss it as "experts," and nobody who has put out another view (like Warren Hinckle, Dan Walters and even Herb Caen) was allowed to appear in rebuttal.



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microfilming the FILM festival

By Steve Warren

THE JUGGERNAUT that is the 33rd San Francisco International Film Festival is underway, and nothing can stop it. From what we've been able to preview, the Festival has nothing but quality going for it — few films with box-office names attached and few (e.g., *Dekalog*, *Jesus of Montreal*) whose reputations have grown to mythical proportions through their showings at other festivals.

Last week we summed up the Festival's glamor in two words: Candice Bergen. This week we have two words for the fun in this even-more-serious-than-usual event: *Icicle Thief*. Not the only comedy in the Festival, it's probably the funniest and certainly the most appropriate for a cinematically astute audience.

At the other end of the scale are lesser efforts — but not without a potential audience — that range from the bloody *Begotten* to *The Philosopher*, which takes itself seriously while exploiting its nude actresses.

The unhappy situation of women around the world is a recurring theme this year, most often viewed angrily. The women of Africa are sided with in the fictional *Badis*, *Finzan* and *Dancing in the Dust*, while documentaries show the plight of females in Colombia (*Love, Women and Flowers*), Brazil (*How Nice to See You Alive*), Pakistan (*Who Will Cast the First Stone?*) and even the United States (*Through the Wire*).

Other highlights of the Festival's middle week include free daily screenings of Golden Gate Award winners, the Festival's competitive showcase for film and video, broadcast television and experimental work, with a separate category for local filmmakers. There were 80 winners this year from among more than 670 entries. Some were shown last week on KQED-TV.

The 20th anniversary of Francis Coppola's Zoetrope Studios will be marked on Monday, May 7th, at noon and 7:15 pm with a double feature of *Apocalypse Now* and *One from the Heart*.

With many shows selling out, you're encouraged to buy tickets in advance at the Festival box office in the Kabuki lobby or through BASS/Ticketmaster, rather than turning up at the theater at showtime and being disappointed. Call 931-FILM to find out what's available, what's in those TBA slots and what changes have been made.

The Festival program guide will help you distinguish between *That Summer of White Roses* and *Black Rose, Symbol of Sorrow*; *Red Rose, Symbol of Love*; *Secret Wedding* and *The Secret of the Secret Weapon*; and between *Twin Peaks* and the twins of *My XXth Century*.

Below are capsule reviews of those films we've previewed for the coming week, other than repeat showings of those we reviewed last week. Of the repeaters, we can recommend *The Re-Enactment*, *Secret Wedding*, *Stalin Is with Us*, *Through the Wire* and *Water, Wind, Sand*.

Left to right: Kaizo Hayashi's *Circus Boys*, Jiri Menzel's *Larks on a String* and Maurizio Nichetti's *The Icicle Thief*.

ANGRY EARTH

At 110, Gwen's the oldest woman in England. Her nursing-home room's packed with TV cameras and the Queen sent a telegram. But Gwen's agile mind's flashing back to 1912 working-class Wales and her happy marriage to a miner who's killed just before the birth of their fourth child. Company policy gets her evicted from her home, but her clear vision and unshakeable strength of purpose, especially where women's nonexistent rights are concerned, carry her through until a brutal rape temporarily destroys her fighting spirit. Her devoted son avenges her, but the mines take him from her too, and as she bears up under blow after blow, her spirit never dehumanized by poverty and exploitation, one is lost in

Sheen, as the narrator/assassin sent upstream to "terminate" ex-exemplary, now-insane Green Beret Marlon Brando, is less meaningful than his journey; that helicopter commander Robert Duvall's surfing debates amid the bullets seem sane and the descents into madness are more a matter of image upon image of external hell than any true emotional involvement. Even Sheen's supposed climactic confrontation with Brando is undercut by its pseudo-surrealistic setting, its conscious striving for horror showing in tawdry contrast to what has gone before, but overall it's an extraordinary technical achievement, even if it never really reaches our hearts and minds. (Mon/7 at noon and 7:15 pm at the Kabuki, SF.)

— Z.J.

BARROCO

The opening scenes of this Paul Leduc film are so visually riveting that one may not immediately realize that it is also a subliminal history of Latin America. There is no dialogue (music is the language). A man sits in his magnificent palace, its exquisite accoutrements — and himself — reflected in many mirrors. A parade passes outside, brilliant with masked figures, fencers and

Part two of
our coverage
of the 33rd
San Francisco
International
Film Festival
features
reviews of
30 films



admiration even as one is moved to tears. Sue Roderick plays her to perfection, superbly supported by the rest of the cast, and director Karl Francis, himself a native of the locale, gives the film a visual and verbal richness that's uniquely Welsh. (Sat/5 at 5:30 pm and Mon/7 at 3:30 pm at the Kabuki, SF.)

— Zena Jones

APOCALYPSE NOW

From the moment the Vietnamese jungle explodes into flaming hell, sustained horror drives out all other emotion in Francis Ford Coppola's all-involving metaphor for war. You drop the bombs, you torch the enemy with napalm, you experience the death out of nowhere, but when the sound and the fury die they leave the residual discovery that Martin

men armed with long whips, as native Indians, Spanish conquistadors and African slaves dance, often bare-breasted, make music, sing, fight and are tortured. Bewigged aristocrats dance in stately cadence, scenes change at the sight of a tarot card and cutting a woman's hair ends in a rain of blood. Violins are broken open and spill bullets, and a piano is played against a magnificent waterfall, until we are finally brought breathlessly to the present, which seems tawdry by comparison, by this 115-minute film with hardly a moment that isn't stunningly and unforgettably beautiful. (Sat/5 at 10:45 pm and Thurs/10 at 7:15 pm at the Kabuki, SF; Sun/13 at 8:45 pm at the Pacific Film Archive, Berk.)

— Z.J.





BEGOTTEN

If no other film in the Festival interests you, this may be the one you'll appreciate. It makes *Eraserhead* look like *The Little Mermaid*. I'll leave it to other snide critics to dub it *Misbegotten*, but I can honestly say I hated every minute of this blatantly experimental first feature by E. Elias Merhige. It was shot in black and white, filtered, processed and rephotographed frame by frame, until you can hardly tell what you're looking at. When you can make out the image you may wish you couldn't. The first scene has a character identified as "God Killing Himself" hacking itself to pieces with a razor for several minutes. A woman emerges from the remains and symbolically strokes a serpent. She gives birth to "Son of Earth — Flesh on Bone," who is repeatedly beaten and eaten by a nomadic tribe. Did I mention that *Begotten* is not a musical comedy? It's bound to attract a cult, but I'd as soon hang out with the Manson family as members of *that* cult. (Sat/5 at 10:15 pm and Mon/7 at 6:15 pm at the Kabuki, SF; Sun/6 at 6:30 pm at Pacific Film Archive, Berk.)

— Steve Warren

BLACK ROSE, SYMBOL OF SORROW; RED ROSE, SYMBOL OF LOVE

Imagine, if you can — after all, this is from Russia, and yes, with love — a Russian film that pokes sly fun, occasions

gales of laughter and contains such lines as "The aliens landed, took a look at us and left." It also has solemn 14-year-old Mikhail Rosanow, who has a hairnet-wearing psycho for a roommate, marries a beautiful 20-year-old wife (after she discovers he's also suddenly a millionaire) and sires a baby. We also learn about Stalin's constipation and Rosanow's weird in-laws, there's a wild slapstick sequence and an insane ending before the film begins again with a sly little aside (one of many). Director Sergei Soloviov attempts to depict, he says, "Sorrow, Love, Kitsch and Perestroika," but seems to have achieved much more, even if, at 126 minutes, things do tend to bog down a little. But better such a step in the right direction be too big than too small, the only serious problem being, how on earth will the title fit on a movie marquee? (Wed/9 at 2:30 and 8 pm and Fri/11 at 7:45 pm at the Kabuki, SF; Sun/13 at 6 pm at the Pacific Film Archive, Berk.)

— Z.J.

CIRCUS BOYS

Probably the best black-and-white circus movie since *La Strada*, Kaizo Hayashi's drama follows two sons of the circus. They grow up with sawdust in their jeans, but only one has it in his genes. When they're in their teens and the other boy goes astray, so does the film — but not irrevocably, because it always returns to the circus before it's too late. This

isn't a *Toby Tyler* to send the kids to, but a serious artistic effort for more mature film buffs. (Sun/6 at 8:45 pm at Pacific Film Archive, Berk.; Mon/7 at 7:30 pm and Tues/8 at 1 pm and Sat/12 at 1 pm at the Kabuki, SF.)

— S.W.

A CITY OF SADNESS

Until the death of Chiang Kai-Shek's son last year, the world hadn't heard of the 1947 Taipei slaughter, during which troops opened fire on pro-independence demonstrators and there was a massacre on the city's streets. This incident's at the core of Hou Hsiao-hsien's 155-minute film that spans the Taiwan years from 1945 to 1949, and begins with a lengthy printed history of that time before focusing on old Lin Ah-ly and his four sons. The oldest's a gangster, the next is missing in action, the third has been deeply traumatized by the war and the youngest, Tony Leung, a deaf-mute since he was 8, runs a photo studio. But as the convoluted, more-told-than-shown plot unfolds and the family becomes involved in the tumult and unrest of the times, it becomes increasingly apparent that the film's main and very strong appeal is to those fully conversant with both its history and its languages and the epic events that brought it all about. (Thurs/3 at 2:30 and 7:15 pm and Sun/13 at 3 pm at the Kabuki, SF; Sun/6 at 3 pm at the Pacific Film Archive, Berk.)

— Z.J.

DANCING IN THE DUST

It's polygamy meets women's lib, African style, when small-town, self-styled demigod Bakary Bamba, who already has five wives, wants Tchellie Hanny as his sixth. She, however, has been to the big city and wants a degree, but he's wealthy and her parents are pushing, so what's a bright girl to do? Almost immediately she introduces the other wives to bare-breasted bathing and divides them into two factions, those wearing Western-type dresses and those staying with traditional garb, when not winding Bamba round her little finger. All this is offset by sexual small talk among Bamba's envious, wifeless fellow citizens, and his other wives make an engaging ensemble, whether they're motherly, grudging or scheming. It's director Henri Parc's delightful picture of the changing roles of women in African culture that's far from being black and white, and is simply loaded with color. (Fri/4 at 10:15 pm, Sat/5 at 4:15 pm, Thurs/10 at 10 pm and Sun/13 at 9 pm at the Kabuki, SF; Mon/7 at 7:15 pm at the Pacific Film Archive, Berk.)

— Z.J.

DEKALOG III

The third in Krzysztof Kieslowski's excellent series, a softer version of *Fatal Attraction*, takes place on Christmas Eve. Ewa (Maria Pakulnis) lures her onetime lover Janusz (Daniel Olbrychski) away from his wife and family to help her look for

her missing husband, Edward. Some action is provided by an unbelievable scene in which the police recognize a moving cab from a distance at night as one that's been reported stolen, triggering a chase. Mostly it's talk, as Ewa gets Janusz to her apartment, where they rehash the past — Edward had caught them together three years before and made Ewa choose between Janusz and him — and quarrel before they can get close — Glenn or otherwise. Even at 58 minutes the story seems a bit padded, at least until the twist is revealed near the end: but *Dekalog* still puts American anthology series to shame. If the Poles get this while we get *Freddy's Nightmares* and *Carol and Company*, maybe those Polish jokes have it backwards. (Thurs/3 at 6 pm at the Kabuki, SF.)

— S.W.

THE DOCUMENTATOR

As in so many TV shows, the plot in Istvan Darday's and Gyorgyi Szalai's 215-minute film is minimal. Bearded Budapest documentator Raffael dreams of creating a 20th-century video lexicon, which leaves little time for his exquisite mistress, who makes do with Raffael's leather-clad, Stallone-type second-in-command from time to time. But the film perversely makes up for the slowness of its plot by dwelling, over and over, on all manner of archival footage, be it sex, violence, sex, video

games, sex, politics, sex, advertising, sex, news or sex, surveillance and Raffael philosophizing at incredible length when not expressing his contempt for his clientele. It's a world where a video store's daily take is ten times the monthly salary of the average Hungarian worker, and as the camera dwells on the very, very rich Raffael slowly, slowly eating a panful of fried eggs, one yearns for a remote control. (Wed/2 at 7:30 pm at the Pacific Film Archive, Berk.; Thurs/3 at 2 and 7:45 pm and Sun/13 at 3:15 pm at the Kabuki, SF.)

— Z.J.

FINZAN (REBELLION)

After opening shots of animals birthing, nursing and straining at leashes, the rest of Cheick Oumar Sissoko's film shows the women of Mali suffering in similar situations, mostly straining at the leashes of unjust laws and oppressive customs. When an old man dies, his brother wants to marry Nanyuma, his youngest wife. Tradition decrees that he should be able to, even though the widow objects. Another woman is discovered to be uncircumcised. Nanyuma and a few others support her right to choose, but they are outvoted and outfought. The message shines through the unpolished script. Sissoko's filmmaking style is rather primitive, the editing and pacing erratic and the acting tentative, except for the funny actor playing the brother-in-law. This is a movie for those who want a window on a part of the world they're not familiar with, and don't mind if the window's smudged. (Thurs/3 at 9:30 pm at Pacific Film Archive, Berk.)

— S.W.

FREEDOM IS PARADISE

At 13, Volodya Kozyrev has precious little to look forward to. His mother's dead, his father, whom he's never seen, is in prison and he's the rebellious inmate of a grim reform school. The authorities act on the assumption that 90 percent of the youngsters are no good, and Kozyrev escapes every chance he gets, always to be brought back. Then, by chance, he finds out where his father is, runs away again and sets off on a 1,000-mile trek by train, boat and on foot, picks pockets and is almost caught but gets away again, is occasionally helped by kindly people and finally arrives at the remote, high-security prison that's his destination. What transpires isn't exactly heart-warming, and the rarely smiling, almost expressionless Kozyrev, himself a former reform school inmate, gives us little to love him for, but as an expression of a probably doomed life, Sergei Bodrov's film couldn't be more on the mark. (Sat/5 at 7:45 and 10:30 pm and Sun/6 at 3:30 pm at the Kabuki, SF; Mon/7 at 9:30 pm at the Pacific Film Archive, Berk.)

— Z.J.

FULL MOON IN NEW YORK

Three Chinese women bond in New York in Stanley Kwan's (*Rouge*) latest. Siqu Gaowa is fresh off the boat from Shanghai, having come to marry a Chinese American; Sylvia Chang is an actress from Taiwan who lives with a series of male lovers, mostly non-Asian; Maggie Cheung is a lesbian from Hong Kong, a yuppie who is doing well in real estate and the restaurant business. The last mates more

continued page 25

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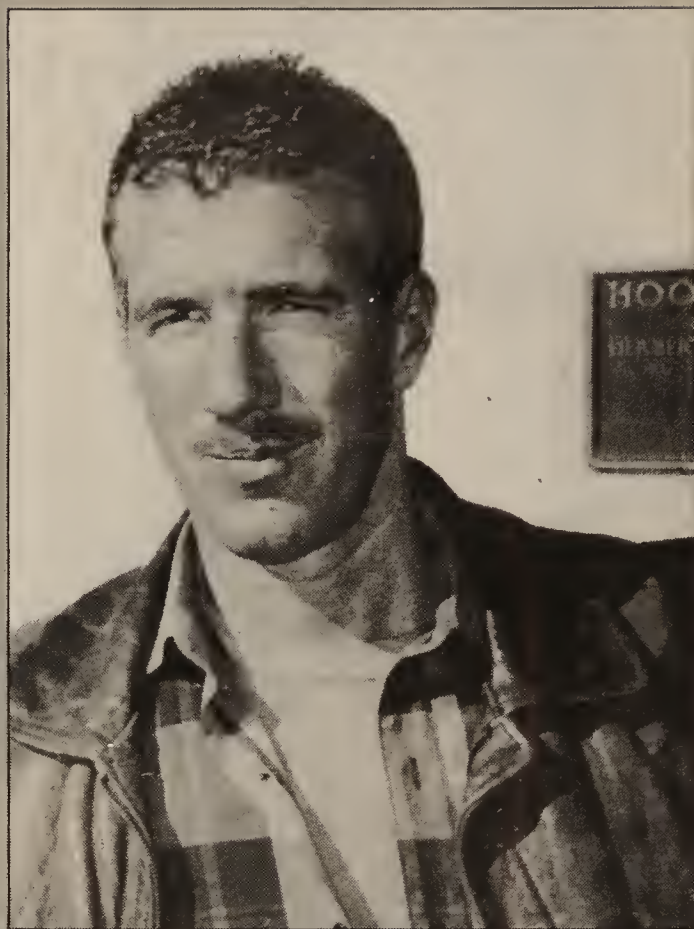
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SOUND JUDGMENT

I WANTED to make a film that was very accessible, very much open to a wider type of audience — a Saturday-night-date type of crowd, I like to call it," says San Francisco filmmaker Warren Sonbert in reference to his newest piece, *Friendly Witness*, a 30-minute, non-narrative film that's playing as part of the San Francisco International Film Festival. "I'm not a snob about who sees my work; it's not like it's only for the initiated, only the holy of holies in the temple. I think that's a terrible attitude to have. And that's one of the reasons I used sound, because I want to reach a broader audience."

Witness is Sonbert's first sound film in 20 years. The film is a collage of all kinds of short images, roughly three to five seconds each, accompanied in the first half by several Motown songs and in the second half by a classical piece by Christoph Gluck. "People pay a lot of attention to sound. But I've also felt that sound is very limited and singular," Sonbert says, adding that it can too easily overwhelm the complexity of the images.

With *Witness*, however, this idea works the other way around. "The sound can force you not to make instant value judgments on what you're watching. If you just saw a lot of the images silently — the marching soldiers, let's say, which have an instantly negative connotation — the music doesn't immediately allow you to denounce them. The songs [like the innocent-sounding "Will You Still Love Me Tomorrow"] sweep you along, and prevent you from instantly judging the film. I really did want to say, OK, you want rock videos? I'll give you rock videos." An ironic note is that parts of this film are being incorporated into a new MTV show, *Buzz*.

Witness was constructed mostly from unused footage from

Sonbert's past film projects. Some of them are images that at the time they were shot felt too intense, but which he now feels he can use because they've gained some distance over time. "I found myself using the footage like found footage. It didn't have this kind of holy sanctity that it might if I was closer to it in time. It almost seemed like I was making a Bruce Conner movie. I decided to be guilty of doing what I'm always accused of anyway, which is reusing my own footage."

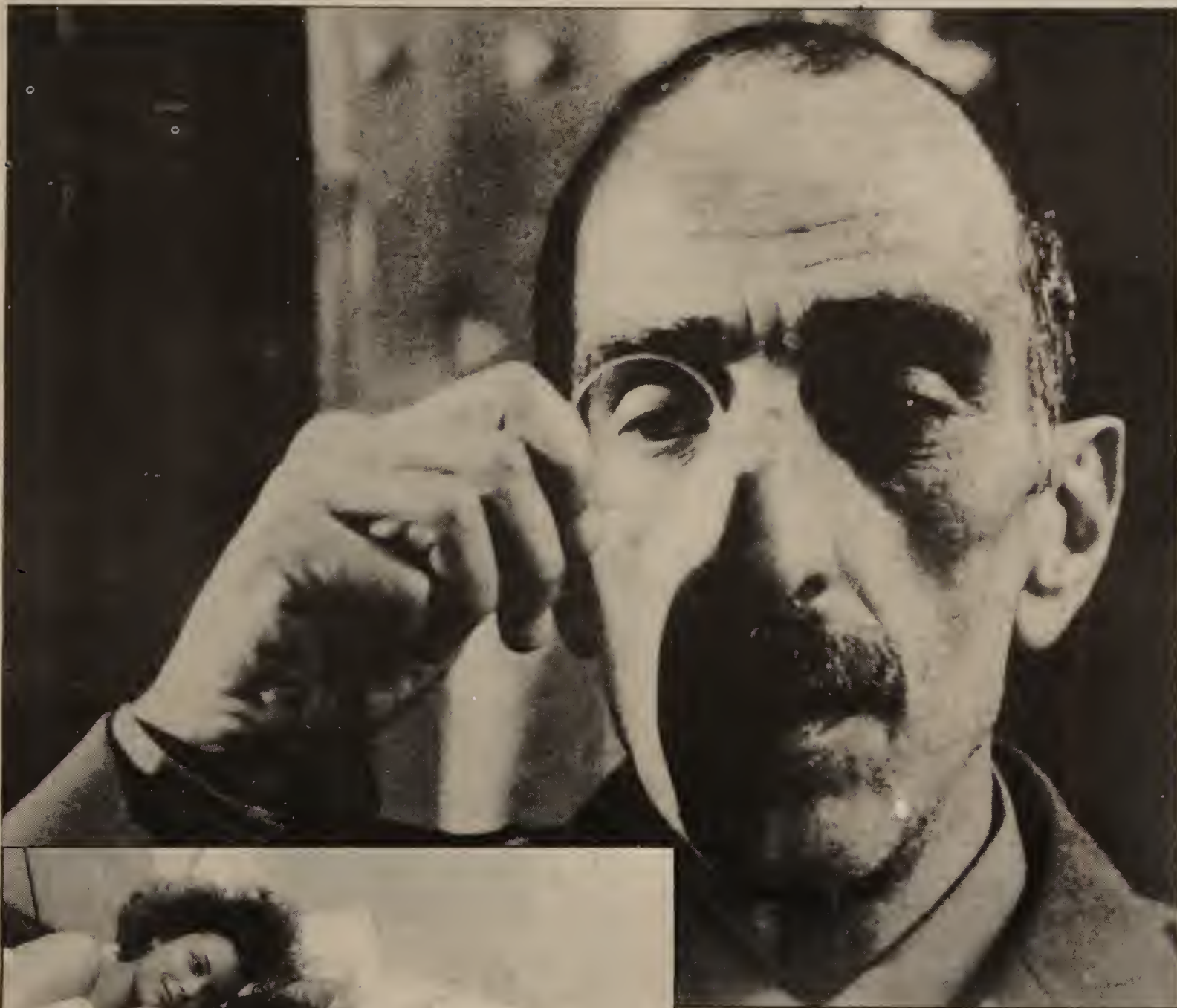
The images in Sonbert's past films, like the recent *Honor and Obey*, have been centered around specific themes. *Witness*, however (which is more of a "collection"), seems more playful in tone. The mood of the film goes back and forth, from lighthearted love to protest footage, but as a whole, the feeling each viewer leaves with is purely personal.

Witness is indeed very accessible, and a lot of fun to watch; though its structure may sound foreboding, the ease with which the images fit together is incredible. "The energy exuded in one image gives way to something that explodes into the next," Sonbert explains. An arrow is shot in one frame, for example, and a circus performer falls over in the next. "I actually first write out the films shot by shot. I really like the mix of genres: sometimes it's a documentary, sometimes a home movie, sometimes a travelogue. Or sometimes it's a narrative, such as when I ask a woman to lift a cigarette, or a couple to drink cups of coffee at the same time."

"A great painting may change the way you look at the world. And you can say the same thing about a great film."

Sonbert's *Friendly Witness* screens together with local filmmaker Gunvor Nelson's *Natural Features* Sun/6 at 7:30 pm at the Kabuki Theater. Both filmmakers appear in person for the screening.

— Kurt Wolff



Joao Cesar Monteiro's *Recollections of the Yellow House*.



Rudolf Thome's *The Philosopher*.

FILM FEST

continued from page 23

successfully with a man than her friends do, Gaowa having trouble making her husband understand the need to bring her mother over from China, and Chang being no more successful at casting her lovers than she is at being cast in plays. Some Asian women may relate to this soap; lesbians will want to wash their hands of it. (Wed/2 at 11 pm and Thurs/3 at 3:45 pm at the Kabuki, SF.)

— S.W.

THE GANG OF FOUR

Bay Guardian reader to

reviewer: Interesting title, don't you think? Reviewer: Agreed. BG reader: How long's the movie? Reviewer: 160 minutes. BG reader: Oh. Well, how is it? Reviewer: Long. BG reader: Well, how's the acting? Reviewer: Bulle Ogier's very good as a drama coach, and so are her four students. BG reader: Great. Who's the director? Reviewer: Jacques Rivette. BG reader: So what's it all about? Reviewer: About? BG reader: Yes, about. Reviewer: Well, um, well, it's well, er, well, it's not... well, it's about, um, well, it's about 160 minutes long. (Mon/7 at 2:30 and 8:15 pm at the Kabuki, SF; Thurs/10 at 8 pm at the Pacific Film Archive, Berk.)

— Z.J.

ICICLE THIEF

Maurizio Nichetti might have called this hilarious film *The Purple Rose of Milano*. He plays himself appearing on TV to introduce his latest film, also called *Ice Thief*, an affectionate homage to postwar neorealism. The film-within-a-film is played almost seriously at first, with Nichetti (again) as a worker struggling to support his family. Once things start to go haywire, experiments in interactive television have a long way to go before they reach Nichetti's level of complexity. A model from a commercial (in color) suddenly turns up in the black-and-white film. As the plot deviates more and more from what he wrote, the

filmmaker enters the film himself to try to straighten it out. There's a third level of activity in the home of a typical Italian family who impact the broadcast in surprising ways. It moves rapidly, but Nichetti sets up his situations carefully for the payoffs that come later, his organizational genius keeping this charming comedy from being as confusing as it may sound in synopsis. (Sun/6 at 6:15 pm and Wed/9 at 3:45 pm at the Kabuki, SF.)

— S.W.

LARKS ON A STRING

Made in 1969 but banned for 20 years, Jiri Menzel's film is about a cook, a guard, his wife and their difficulty becoming lovers. The workers took over in Czechoslovakia in 1948, we are told, and put the bourgeoisie to work. The setting is a "re-education" camp in the early '50s, where such politically incorrect types as a saxophone player, a prosecutor who believed in justice, a philosophy professor, a Jewish cook who wouldn't work on the sabbath and a hairdresser who was simply over the quota for hairdressers, recycle scrap metal. A camp for women who attempted to defect is tauntingly close by, and some fraternization occurs, leading to love in one case. Unlike some Soviet films that were banned for reasons about which we can only speculate, satire is dangerously evident

in every frame of this one. There's not much for the apolitical, but for the rest of us it's a buoyantly heavy entertainment. (Sat/5 at 2 pm at the Kabuki, SF. The screening will be preceded by the presentation of the Festival's Akira Kurosawa Lifetime Achievement Award to Czech filmmaker Jiri Menzel, whose Oscar-winning *Closely Watched Trains* will be shown at noon.)

— S.W.

LAST IMAGES OF THE SHIPWRECK

Roberto (Lorenzo Quinteros) is a despondent insurance salesman who longs to write a novel but needs inspiration. He finds it in Estela (Noemi Frenkel), a prostitute who meets men by pretending she's going to jump in front of a train and letting them save her. Roberto starts calling on Estela, her mother and three brothers — Mario, who spends his time building a plane that may never fly; Claudio, who deletes one word a day from his vocabulary; and Jose, a petty thief who gets Roberto to write hold-up scenarios, which he then acts out. For all their quirks, this family is as dull as any other when you get to know them. The situation is interesting, but once it's been established, the developments are slow in coming. Though intermittently engaging, this film doesn't suck us in deep enough for long enough to carry us the

distance. (Thurs/3 at 7 pm, Fri/4 at 4:45 pm and Tues/8 at 12:30 pm at the Kabuki, SF.)

— S.W.

MARQUIS

Live actors with puppet heads can play all kinds of fucking animals, not just karate-chopping turtles. Roland Topor and Henri Xhonneux milk the genre for miracles in this erotic fantasy set in revolutionary France. Marquis sits in prison writing sexy stories and conversing with his human-faced, mammoth member. The dog-faced writer resists the advances of his rat-faced jailer until the time comes to close his eyes and think of France. he's also tempted by a cow-faced peasant who's been impregnated by the king. The design is by Topor, known for the cultoon *Fantastic Planet*, and it has a disorienting effect that seems to place it somewhere between animation and live action. However you categorize it, *Marquis* is delightfully dirty, pointedly political and cunningly creative. (Sat/5 at 11 pm and Fri/11 at 11 pm at the Kabuki, SF.)

— S.W.

MY XXth CENTURY

Dorotha Segda plays twins and their mother in this fanciful Hungarian delight. To give you an idea of its spirit, it ignores its own title and ends when this century begins. It starts with Edison demonstrating the electric light in a display that rivals Chevy Chase's house-trimming in *Christmas Vacation* on the night the twins are born thousands of miles away. Orphaned and separated in girlhood, they grow up quite differently. Dora becomes a sexpot, Lili an activist working with terrorists. All they have in common is the man they both become involved with. Writer-director Ildiko Enyedi is imaginative, and her technique often overwhelms the plot of this exquisite trifle. (Sun/6 at 2:45 pm, Mon/7 at 1 pm and Sun/13 at 12:15 pm at the Kabuki, SF.)

— S.W.

ONE FROM THE HEART

Who but Francis Ford Coppola could take a hopelessly hackneyed formula and strike pyrotechnical sparks off it by setting it in timeless-life-and-tinsel Las Vegas on the Fourth of July? Which formula? The one in which boy has girl, boy loses girl, boy gets girl back, played by a very unappealing Frederic Forrest and only-a-little-less-so Teri Garr. (More fantasy, please.) Over a 24-hour period they fight, she leaves him for a fling with very appealing Raul Julia and he her for ditto Nastassia Kinski. (Less fantasy, please.) As the camera gives each equal time, pulsating song lyrics fill in much of the motive and emotion while dazzling production numbers provide the mood, but let's get back to the title. Although Coppola makes it valid in the last moments, the rest of the movie has all the warmth and sentimentality of a casino croupier's heart, so that when the chips are down, that's the fatal losing streak in a triumph that is purely technical. (Mon/7 at noon and 7:15 pm at the Kabuki, SF.)

— Z.J.

ORANGES ARE NOT THE ONLY FRUIT

Geraldine McEwan's sterling performance highlights this

continued next page



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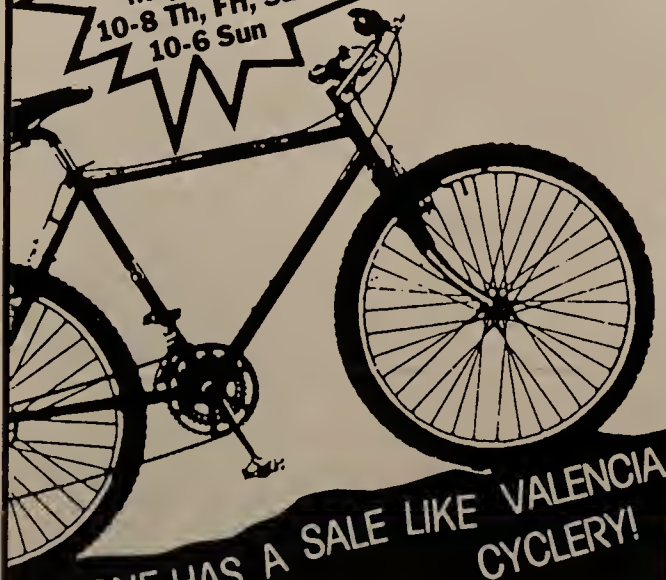
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FILM FEST

continued from previous page

splendid BBC trilogy about the daughter of a religious fanatic (McEwan), raised to be a missionary, who discovers her lesbian identity and sets out to live her own life. With McEwan carefully staying just this side of caricature, the first part explores satirically the hypocrisy of a woman who devotes her life to saving souls but spends more time condemning them, then says she can't smile because there are so many souls in hell. Part two moves from romance to horror as 16-year-old Jess (Charlotte Coleman) falls in love with the new girl in town until her mother suspects and has the girls publicly humiliated — and worse. The final segment is a more routine drama, but director Bebban Kidron — definitely a talent to watch out for — adds distinctive touches even here. (Sat/5 at 5:45 pm and Sun/13 at 8 pm at the Kabuki, SF.)

— S.W.

THE OWL'S LEGACY

Many will want to see Chris Marker's 13-part (26 minutes each) series about Greek culture, and this may be your only chance. It's a natural for PBS or a cable channel, except that most of the featured talking heads speak French or Greek, and American viewers are not thought to be keen on reading subtitles. Each episode explores a different topic from different perspectives before ultimately making its relatively simple point.

Part 4: Nostalgia — The Greeks have two words for it, *nostos* (the desire to go home) and *algos* (pain). They also have two attitudes toward it. As one expatriate puts it, "You love Greece when you're away and hate it when you're there." Other speakers suggest there is a national identity crisis; that Greece has assimilated itself out of cultural existence, except in the minds of foreigners and nostalgic expatriates. (With parts 5 and 6, Thurs/3 at 5:30 pm at Pacific Film Archive, Berk.; Sun/6 at 2:30 pm at the Kabuki, SF.)

— S.W.

THE PHILOSOPHER

Rudolf Thome's West German film doesn't seem to know whether it's a softcore sex comedy (*Three in the Apartment*) or a treatise on the meaning of life. Either way it's 20 years too late. Johannes Herrschmann, the innocent young academic of the title, is taken literally in hand by three women who feel he needs a sensual education. He falls in love with one of them and is shocked when the other two also express their desire for him. After thinking he had everything figured out, he has to adjust his philosophy to make room for love and then readjust it when he discovers the theme has variations. In case that's too heavy for you, there's plenty of T&A. (Fri/4 at 2:30 and 7:15 pm, Tues/8 at 9:45 pm and Thurs/10 at 9:50 pm at the Kabuki, SF.)

— S.W.

RECOLLECTIONS OF THE YELLOW HOUSE

Contrary to pop film mythology, the insane are not always better or happier than the rest of us, only crazier — but that doesn't necessarily make

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Delightfully dirty and pointedly political: Roland Topor's and Henri Xhonneux's *Marquis*.

them sadder or worse. Joao de Deus (filmmaker Joao Cesar Monteiro) lives in a boarding house where bedbugs add to his numerous physical complaints, but he has such a crush on Julieta, the landlady's daughter, that he drinks her bathwater. After he tries to rape Julieta — and there's a brief, funny scene where the neighbors gossip about that — his fortunes decline until he penultimately finds himself in the "yellow house" — the asylum. Most of the scenes in this Portuguese film are long; very little happens and it happens slowly, illustrating the difference between European and American pacing. It should please purists but try the patience of others, even though much of it is very good. (Fri/4 at 10 pm at the Kabuki, SF; Sat/5 at 9:30 pm at Pacific Film Archive, Berk.)

— S.W.

LA SALLE DE BAIN

I think I liked John Lvoff's comedy, but I'm not sure why; I'm not even sure why it's a comedy. The humor is so dry you hardly ever laugh out loud. The central figure (Tom Novembre, who has the slightly surreal face of the star of *Man Facing Southeast* or a young Jacques Tati) believes in expending as little energy as possible; so while he knows it takes more muscles to frown than to smile, he chooses to do neither. His principal link with the outside world is his secretary/lover, until he takes his act on the road — to Venice — where he holes up in a hotel and reaches a new plateau when he decides he no longer wants to be seen. Lvoff makes boredom more interesting than most directors who have tried, and does great work with black-and-white photography. This low-key, technically proficient film won't appeal to everyone, but it's worth a look. (Sun/6 at 9:45 pm, Thurs/10 at 4:30 pm and Fri/11 at 9:15 pm at the Kabuki, SF.)

— S.W.

SUNLESS DAYS

To simply hear and see the Tiananmen Square news reports again is enough to get your blood boiling. That's how

director Shu Kei's documentary begins. Television footage, news reports and commentary by people who witnessed the massacre set the scene for Shu's personal reflections on his ties to his country, and those of his family, friends and colleagues. Shu is a Hong Kong filmmaker, and the film turns from China to the huge pro-democracy protests in Hong Kong that happened in the wake of the Tiananmen massacre, and the growing, "unofficial" censorship of activities by the Hong Kong government. We get a picture of Hong Kong citizens who love their country, yet, since China is due to take it over in 1997, are unsure of whether to remain or emigrate. Shu takes his camera all over the world for a series of fascinating talks with Chinese people on the subject — including a notable interview in Venice with Taiwanese director Hou Hsiao-hsien (*City of Sadness*). The Chinese government's actions have fueled some to start a better life elsewhere, while others feel more strongly than ever the need to stay in Hong Kong. There's obviously no right or wrong solution, only a variety of attempts. If *Sunless Days* feels somewhat like a TV news documentary, that's because it is; it's part of a weekly documentary series produced for Japanese television. It shows here in a re-edited, 90-minute version. (Thurs/10 at 1:30 and 6:45 pm and Sat/12 at 12:30 pm at the Kabuki, SF.)

— Kurt Wolff

A TV DANTE

Thankfully, British director Peter Greenaway's foray into television isn't as repulsive as his grotesquerie-under-the-pretense-of-art *The Cook, The Thief, His Wife & Her Lover*. Dante's descending circles of Hell are, however, illustrated by lots of writhing naked bodies, electronically distorted and shot from disrupting angles to emphasize the hellish surreality. Bob Peck as Dante, Sir John Gielgud as Virgil and several other characters narrate selected text from Dante's *Inferno*, and the journey is illustrated with layered electronic backdrops

— some modern images, like tornados and subway tubes, others decisively abstract. The action is cleverly punctuated by various "authorities," who pop up on screen Marlin Perkins-style to give "expert opinions" on the proceedings. Storywise, this is helpful for someone like me who's never read Dante; they offer such details as how Dante's Hell is structured, and the historical significance of the characters (like Virgil) who are met along the way. Additionally, because of their deliberately dry, scholarly objectivity, the short interjections (the people speak from small boxes that appear mid-screen) lend a (welcomed) subtle humor to the video. A *TV Dante* is well-done and certainly interesting, but the electronic imagery gets overwhelming, and the characters tend to stray off on long soliloquies, making the piece as a whole tend to drag. This presentation includes the first eight (of 34) cantos. (Sat/5 at 3:30 pm and Sun/6 at 9:30 pm at the Kabuki, SF.)

— K.W.

TWIN PEAKS

Despite some lesser accomplishments, *Blue Velvet* assured David Lynch of a place in film history. *Twin Peaks* does the same for him in television. This first, feature-length episode of the series raises the stakes in nighttime dramatic series — OK, soap operas. Grace Zabriskie's sounds — whimpers to screams — of mourning for her murdered daughter are as haunting as Angelo Badalamenti's musical score. Lynch regular Kyle MacLachlan's surreal FBI agent bounces off both Michael Ontkean's serious sheriff and the walls. The director didn't diminish his style in adapting it to the small screen; this 35 mm version should blow up beautifully and get you into the series before the inevitable imitations arrive next season. (Sun/6 at 8:45 pm at the Kabuki, SF.)

— S.W.

WHITE LIES

Married-with-three-children herbalist/fortune-teller Alonso Echanove is helping his gay friend, Ernesto Yanez,

construct an elaborate model of Aztec Mexico City, hoping to sell it to a U.S. museum. He's also an expert womanizer, so that when health officer Delia Casanova threatens to close down his herbal store, he woos her into having an affair with him, then falls in love with her himself. They move into the apartment above the store, but, after the model is turned down, Echanove turns on Casanova and his personality changes completely. When she destroys the model in retaliation, everything's over between them, but whereas the first half of Arturo Ripstein's film's fascinating, the second is too long-drawn-out, suffers from poor timing and the ending, despite the overall excellent acting, is almost ludicrous. (Thurs/3 at 7:30 pm and Sat/5 at 7:45 pm at the Kabuki, SF.)

— J.J.

WHO WILL CAST THE FIRST STONE?

Roshan Jan was married at the age of nine. Years later, her husband took a second wife and began neglecting Roshan Jan, who sued for divorce and ran off with her husband's cousin. Charged with adultery, she went to prison, where she may spend years awaiting trial. Not an atypical story of life in Pakistan under "Islamization," this is one of several told in Ahmed A. Jamal and Sabina Sumar's documentary, shot without authorization in Pakistan in 1988. A judge explains the prescribed punishments, including death by stoning, for *zina*, which means both adultery and fornication, and dispassionately declares that he's carrying out the will of God and the Koran. Women's rights activists state that the law discriminates against women and the poor, protecting Moslem men against women and non-Moslems. Most of us will be repelled by the atrocities shown in this film, but men who feel threatened by the women's movement may want to move to Pakistan and convert to Islam. They deserve to get their wish. (Sun/6 at 1 pm at the Kabuki, SF.)

— S.W.

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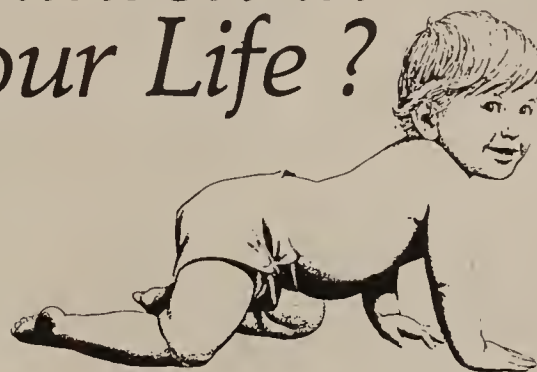
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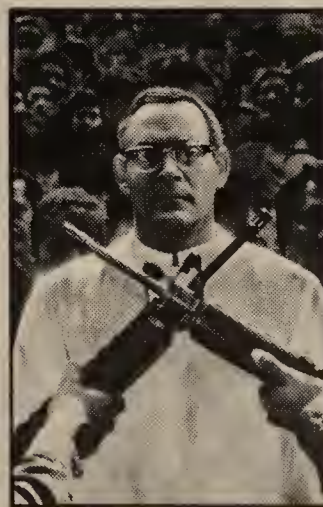
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GUARDIAN PHOTO BY LORIANES

Kathy Peck, former bass player for The Contractions, co-founded the group Hearing Education and Awareness for Rockers.

'The state of Alaska called because Eskimo kids are losing their hearing from playing Walkmen too loud, and it's affecting their hunting skills. And I've gotten lots of calls from bartenders and sound engineers lately. They just don't know who to talk to,' says HEAR's Kathy Peck.

which callers can get information and schedules for free hearing tests at the Free Clinic. And it's not only rock musicians who are seeking HEAR's help. "The state of Alaska called," Peck says, "because Eskimo kids are losing their hearing from playing their Walkmen too loud, and it's affecting their hunting skills. And I've gotten lots of calls from bartenders and sound engineers lately. They just don't know who to talk to. Denial of the problem is part of the whole thing. But if they can talk to a girl or a musician on the other end, it helps break that down."

"I tell them the worst thing is not knowing what's going on, so let's go figure out what's happening and then if you want to go get earplugs, get them. If you need a hearing aid, do that." As with any affliction, acknowledgement of the problem is a crucial first step, but Peck won't settle for that any more. "I would like to be in a position where I could help people out," she says, "not just leave them hanging."

On Peck's recommendation, I called Golden State Audiology Associates, the firm that volunteers time at the Haight Ashbury Free Clinic. I set up an appointment with Rebecca Meredith, the audiologist who contacted HEAR after the *McNeil-Lehrer News Hour* presented a segment on hearing loss and music that independently featured Peck and Golden State's Pamela Ball-Kimball. Meredith and another GSAA audiologist commute to San Francisco to conduct free hearing tests at the Clinic about four times a month, but I drove down the Peninsula to meet her at the GSAA offices in a suburban medical center in Sunnyvale.

THE WAITING room at GSAA is adorned with professional plaques and business awards. The reading material is geared largely toward senior citizens who are experiencing hearing losses in later life. But according to Meredith, the issue of loud music is changing the demographic profile of her clients. The ubiquitous Walkman-type personal stereo, for instance, is increasingly affecting the hearing of young teens. They tend to turn the machines way up, she notes, and many of the "best" or most expensive models reach a level of

EARLY WARNING SIGNALS

The word is out for Better Hearing Month: Regular testing and custom earplugs can save rock musicians and audiences from significant hearing loss

By Derk Richardson

TWENTY-FOUR hours after the smashing Dave Edmunds Rock'n'Roll Revue at the Warfield last month, my ears were still ringing. As good as the show had been, I resented not only that I was still hearing its echo as a high-pitched buzz in my head, but that I had just experienced another blow that could leave permanent damage.

Occupational hazard, you say: Like musicians and sound technicians, music reviewers should expect to be sonically bombarded in the line of duty and should take precautions. The kicker is that during Edmunds' second song, I sensed just how loud the show was going to get and put in my trusty earplugs. But the next day, my cranium still reverberated like it had been bonked between two giant cymbals.

Although I may go to as many as three, four or more music shows a week, I doubt that my experience in over-amped rock concerts is unique. Often we get lucky: The Paul McCartney concert in the UC Berkeley football stadium was loud enough to be heard miles away in north Oakland, but because the sound didn't bounce around as much as it would indoors its impact on the eardrums was not devastating; and the recent Van Morrison show in the Greek Theater was a marvel of sufficiently and cleanly amplified music. But all too many club

and concert hall performances are pumped up to threatening levels.

Why shows are so loud is a separate issue that has been discussed previously in these pages (see Bay Guardian, 5/31/89), but May 1990 is "Better Speech and Hearing Month," and the issue at hand is not just that sound levels are uncomfortable, but that they are potentially damaging. More and more musicians are turning up with permanent hearing impairments because of turning up their music. Pete Townshend of The Who is the most prominent; Commander Cody, who suffers from incessant tinnitus (ringing in the ears), is another widely publicized example. And as Kathy Peck, a co-founder of Hearing Education and Awareness for Rockers, says, "The thing about the whole deal is that it is preventable."

Thanks largely to Peck, who suffered a severe hearing loss as the bass player for the Contractions, an important punk-inspired, all-woman rock band of the early '80s, the issue of music-induced hearing loss has gained widespread publicity in the past two years. Before she and Dr. Flash Gordon of the Haight Ashbury Free Clinic founded HEAR (with hearing-impaired attorney John Doyle), hearing screening was an issue mostly for the old and the very young, and music-related hearing loss was an affliction that most victims kept secret. Peck and Gordon made it their mission to focus attention on and destigmatize

the injuries caused by exposure to loud music.

But as Peck explains, rummaging through boxes and shuffling through papers in her San Francisco flat, she's been flying by the seat of her pants. "There are no blueprints," she says, punctuating her choppy sentences with wild bursts of laughter, "so I'm making it up as I go. After I do it, people say, why did you do it that way? I find that instead of worrying about how you're gonna do it, you just have to start doing it. Look how far I've come. I'm a contender. This is beyond a little project."

Indeed, although HEAR is still basically a homegrown operation, it has several impressive achievements to its credit. According to Peck, the biggest breakthrough was the \$10,000 donation that Pete Townshend presented last fall during The Who's tour — "so I could get a computer and quit writing with eyebrow pencils."

Rolling Stone and *People* have run stories on hearing loss and HEAR's work, and Peck has received national awards and international recognition. The Swedish Scandinavian News Network has recently finished shooting a documentary — working title: "Can't Hear You Knocking" — produced and directed by Marianne Flynnner, a hearing-impaired former musician. The 50-minute video, which will be available later this summer in Swedish and English-language versions, includes interviews with Ray Charles, Bill

Graham, the Grateful Dead, Devo and others, as well as profiles of Peck and HEAR.

THE ROAD to such successes for Peck's cause has not been a rosy garden path, however. Although HEAR's advisory board includes audiologists, publishers, journalists, producers, publicists and such musicians as Paul Kantner, Carmine Appice and Mickey Hart, responsibility for the nuts-and-bolts work falls on Peck. She writes letters, pitches for funds, compiles statistics and answers the phone. "Since I'm a phone queen from hell," she giggles, "that's OK."

But as HEAR's scope has expanded, Peck has discovered that "This is a big issue and a big business." HEAR was nearly sued by one firm, she says, for putting the company's earplugs in gumball machines in San Francisco clubs. She also claims that one ambitious doctor lifted the idea of one of her grant proposals to start up a similar organization. "They all say they want to work with me," she explains, "and that's why it's so frustrating to do the work and have somebody just pluck the idea. They say, 'Oh that's great honey, give us all your stuff.' As far as the government's concerned, I have to call them and tell them what time it is. They just don't know what to think of me yet."

One of HEAR's most valuable programs is the establishment of a 24-hour telephone hotline (773-9590) from

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HEARING

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109 decibels (dB) at only three-quarters of their maximum volume. That's louder than a police siren (at 100 feet) or a subway train, and about equal to the noise made by a sandblaster or a piledriver. And the closer the ear is to the source of the sound, the more damaging the effect.

A few numbers fill out the picture: Normal conversation takes place at about 50 to 60 dB; live rock shows tend to fall within a range of 105 to 120 dB. Each increase of 10 dB represents ten times more sound pressure, so 100 dB has 10,000 times the power of 60 dB. The maximum level permitted at the workplace under Occupational Safety and Health Administration (OSHA) regulations is 100 dB for two hours. (Dave Edmunds and friends played for more than 2½ hours.)

When Meredith gives hearing screenings at the Free Clinic, most of her clients are rock musicians. At least three-quarters of them, she says, have suffered some degree of hearing loss. Audience members (and music reviewers) may not endure the same exposure as musicians, but the risks are obvious. The first telltale sign of damage is the "temporary threshold shift," that recovery period of a few hours or a couple of days when things sound muffled and you can't hear quieter sounds as well as before because the hair cells of the inner have been weakened.

What sometimes comes next is a permanent "notch" in your hearing, where your ability to hear a certain frequency range is impaired. It may be minor, but repeated, prolonged exposures can cause that notch to widen and deepen, as more and more hair cells are irreversibly damaged, until hearing loss is dramatic.

After more than a decade of attending concerts in every type of venue around the Bay Area, I fully expected to have some sort of hearing loss show up in my audiogram. The test takes only about five minutes, and involves sitting in a fairly soundproofed room with headphones on and signaling every time you hear a tone. Most of us haven't done it since grade school, but Meredith recommends annual screening. Apparently the minimal and irregular protective measures I have taken — a pair of ready-made, not particularly comfortable Sonic II earplugs by North — have staved off any long-term damage; my test showed relatively normal hearing.

But given the ever-increasing sound volume of major rock shows (and even many jazz-fusion concerts), it seemed prudent to take advantage of the developing technology in ear protection. More than 125 types of protective devices are available. In conjunction with HEAR (and jewelry designer Kate Drew-Wilkinson), Golden State Audiology has come up with two models that should help fans and band members overcome reservations about looking geeky or wimpy in earplugs.

Both the Earshade and the Musician Earplug are custom-fitted for maximum comfort and protection. A pair of Earshades is \$36 (about the cost of a pair of concert tickets) and knocks off 31 to 35 dBs from the sound. They come in a variety of colors and are available with more than a half-dozen earring-like adornments, including feathers and beads. Earshades have a greater effect at the higher (and more injurious) frequencies, so some of the bright qualities of music are deadened.

The Musician Earplugs, on the other hand, have a flat 15 dB attenuation across all frequencies — the sound is clearer, more balanced and less muffled in the treble range. They cost \$110, less than ten compact discs and probably less than a pair of scalped tickets to see Madonna.

AS MEREDITH inserted small sponges into my ear canals and injected the warm wax that would provide the mold for my new earplugs, she rattled off more alarming statistics, decried the resistance adults have to getting their hearing checked ("If you don't have it done, you don't have to take responsibility") and praised Kathy Peck for her unflagging efforts to mobilize the rock'n'roll community. Meredith and her cohorts are the experts (an audiologist has at least seven years of training), but Peck has the flair for outreach. "She can get the kids' attention," Meredith notes. "I'm not a rock musician, I'm not cool, I'm not Kathy."

Meanwhile, back in San Francisco, Peck is furiously accelerating her efforts to promote HEAR. After devoting her energies to the Swedish documentary and a series of radio and video public-service announcements (by Todd Rundgren, Lars Ulrich of Metallica and others), she has shifted

*Peck thinks that
'a lot more people
would go out if
the sound levels
were more
comfortable.'*

her focus to the creation of a HEAR Music Industry Council that will raise money and spread the news. Members will include musicians, DJs, producers, promoters, sound engineers, club owners and other music professionals.

"The idea was to organize all these different types of people and really get the word out," she explains, "especially for this month of hearing awareness. I want to get HEAR out of the closet, literally," she laughs. "We're actually testing in a medical closet at the Haight Ashbury Free Clinic."

Peck is also encouraging the creation of HEAR affiliates throughout the United States and around the world. "There are already like 12 people out there in different states who want to do this," she says, "and some of them are so organized, I wish they were here. I want to have our own clinic where people could come to me and get tested and get information. I need an office and telephones and people working there who are normal, not like me. I want it to be like the Boy Scouts of America."

Hardly your everyday Bluebird or Brownie, and typically dressed in black denim and cowboy boots (or onstage in her Tammy Wynette punk cowgirl outfit), Peck has managed amazingly well without much of a formal organization. "I'm more like the visionary fool out there with a lot of people behind me," she laughs, "like our lawyer saying, 'You can't do that!'" She talks freely about the stress and frustration of sustaining such a big project, but the strain hardly shows. "There's a lot of angst," she says, "but as [Grateful Dead publicist] Dennis McNally told me, if it isn't scary it wouldn't be any fun."

And for Peck fun is the bottom line. She wants it to be possible for everybody to enjoy themselves at wild rock'n'roll concerts without worrying about what's happening to their ears. "I think a lot more people would go out if the sound levels were more comfortable," she argues. So, armed with my new, cool, tailor-made earplugs, I'm ready to get back to work, no longer afraid that I'll drag myself out of a club feeling like, as Dave Edmunds sings, I'm "crawlin' from the wreckage." ■

HEAR can be reached at PO Box 460847, SF, CA 94146, or by calling 431-LOUD.

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CLASSES

NATURE'S CLASSROOM

From paragliding to photography, the outdoors can provide a learning experience

By Monty Worth

"Summer is i-cumin in, Ihude sing, cuccu!"

SUMMER'S ALMOST upon us, and if this anonymous 13th-century Old English invocation doesn't get your spirits up, just take a look outside. It's a great time to celebrate Mother Earth, especially after all the Earth Day hoopla, but if a guilty conscience won't let you enjoy yourself unless that enjoyment's connected to an educational experience, the Bay Guardian has an answer, by combining recreation time with a learning experience. There are plenty of new skills and activities to tackle in the wilds of California that allow you to not only express joy at summer's arrival, but also gain a deeper appreciation of nature.

From white-water rafting to mountain climbing, paragliding to scuba diving, there are a lot of choices, and the educational level varies greatly. You may not be able to get a doctorate in these activities, but many could become long-time hobbies and give you a new perspective on the planet and your place on it. In most cases, "instruction" refers to hands-on teaching and training in a skill that takes place at the site where the activity is practiced. Activities like sailing, scuba diving, hang gliding and paragliding, however, require a license or certificate before you're allowed to practice without supervision, so there is also classroom instruction, written materials and written tests.

Hiking, horseback riding and river rafting are usually considered skills that one learns by doing, but their more rigorous counterparts, rock and ice climbing, white-water rafting and canoeing, involve extensive hands-on teaching and practice. Sea kayaking does not require a license, but some organizations require participants to take instruction before joining expeditions or renting boats.

Though we only included organizations that offer trips in California, there are great groups that run expeditions to other Western states; NOLS and Outward Bound are good examples. The **Sierra Club Outing Department** (730 Polk, SF 94109) also offers a huge number of expeditions outside the Bay Area, and its service trips — clearing trails and repairing environmental destruction — sound particularly rewarding.

Before setting off on any trip, you can get a taste of the different activities and expeditions by attending lectures, presentations and seminars at **REI** (1338 Gilman at San Pablo, Berk.), where outdoor savants share wisdom,

stories and slides. A schedule of events is available at the store.

Unless otherwise noted, all activities are open to all adults who feel up to them, and prices are per person, per day. A few organizations also have scholarships for people unable to afford the fees. The trips described as cooperative do not have set fees, but share the group costs equally. We have included only organizations and activities that are active this spring and summer. Once you have found an ac-

You may not be able to get a doctorate in these activities, but many could give you a new perspective on the planet.

tivity that sounds interesting, and an organization that is your style, call or write for a catalog that details dates and prices.

THERE ARE several organizations that do almost everything (as long as it's between consenting adults). The leader among these is **CAL Adventures**, which offers a huge variety of wilderness trips and instruction at very low prices. CAL Adventures accommodates all levels in backpacking, environmental discovery, photography, rock climbing, white-water rafting, white-water and sea kayaking, sailing, windsurfing and sculling. The group has special trips for women and families, and private rafting trips for groups of 11 or more. Most trips are within a few hours of Berkeley, in Yosemite or the Sierras. CAL Adventures provides transportation to and from Berkeley, enthusiastic leadership (usually Berkeley students or grads) and group equipment, but not food. Visit or write to the office at 2301 Bancroft, Berk. 94720, or call 642-4000.

Outdoors Unlimited (partially funded by UCSF students) is the San Francisco version of CAL Adventures, but it's more casual. It offers skills clinics in kayaking, canoeing, board-sailing, rock climbing, backpacking and CPR. Instructional seminars are taught and led by volunteers. The group also offers expeditions in all these activities, which have no paid



Paragliding is catching on in the Bay Area as a user-friendly way to fly.

leaders or guides but are initiated by experienced people; all costs, responsibilities and decisions are shared among participants. This means you don't get pampered, but prices are rock-bottom. (It's a good chance to experience democracy in action.) Contact the group by stopping by the Outdoors Unlimited Center, Parnassus between Third and Fourth streets, SF, by writing to Box 0234A, University of California, SF 94143 or by calling 476-2078.

For those who don't trust college students, **Marin Discoveries** is a non-profit that sponsors day and night hikes, backpacking expeditions, one-day walks, family outings, rock-climbing instruction and expeditions, canoe and raft expeditions and kayaking and sailing instruction and expedi-

tions. Many outings are led by people who are very informed about local and natural history, and very willing to share their knowledge. Write to 11 First St., Corte Madera 94925, or call 927-0410.

As for backpacking, the organization I'm most curious about is **Desert Survivors**, a group of people with a strong love for the deserts of the American Southwest. They fight to preserve the deserts through litigation, research and educational expeditions, and lead excursions for members — mostly backpacking, but also rock climbing, horseback riding and bike tours. Most trips seem pretty demanding, and take place about 500 miles from Oakland. There are no fees; all costs are shared among participants. The annual membership fee is \$10, and

members receive a newsletter of upcoming trips. Write the group at PO Box 20991, Oakl. 94620, or call Steve Tabor at 357-6585 or Marty Dickes at 482-4159.

Sierra Wilderness Seminars is more of an all-purpose backpacking group that offers hiking, nordic skiing, rock-climbing and ice-climbing expeditions all over California. Prices are \$50 per day and up, and include all group equipment and meals. Write to PO Box 707, Arcata, CA 95521, or call (707) 822-8066. A staple in the climbing and hiking department is **Yosemite Mountaineering School**, offering daily rock-climbing lessons for all levels and all ages (\$35-\$45), week-long climbing seminars (\$200) and three- to four-

continued next page



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CLASSES

continued from previous page

day guided backpacking trips (\$140-\$180). Write the group at Yosemite, CA 95389, or call (209) 372-1244.

For those wanting hard-core climbing, **Alpine Skills International** offers top-notch rock-climbing and alpine-climbing instruction at all levels, as well as expeditions in the Sierra, Alaska and Canada that take on some of the most challenging slopes on the continent. Costs are about \$100 per day. Write to PO Box 8, Norden, CA 95724, or call (916) 426-9108. **Able Adventure Tours** also offers intensive rock-climbing instruction in the Sierra and Tahoe areas at \$100 per day. This group can be reached at PO Box 18, Colma 95613, (916) 626-6208.

If you get annoyed by outdoorsman machismo and want a trip where women won't feel pushed out of the way, there is the **Outdoor Woman's School/Call of the Wild** (2519 Cedar, Berk. 94708), an organization dedicated to introducing women to the wilderness and teaching them wilderness skills. The group offers trips with a range of difficulty — mostly backpacking, but also bicycling and rock climbing. It also has weekend trips in Northern California (about \$175), and three to seven-day trips throughout the West and Hawaii (\$400-\$600); but if you're less gung-ho about the wilderness and need to get in shape first, there are also five-day "Fittips" that combine day hikes with low-fat meals, comfortable accommodations and massage (\$800-\$1,000). Most trips are for women only.

People who want to combine an appreciation of nature with instruction and practice in an artistic endeavor might try a photography seminar. Some courses are offered by **Marin Discoveries** and **CAL Adventures**, but if you're serious about it, try **Sierra Photographic Workshops**. This group offers week-long expeditions teaching the art of nature photography in California and elsewhere. Trips average \$100 per day. Write PO Box 33, El Portal, CA 95318. Also try **Close-Up Expeditions**, which offers longer photographic expeditions (one to three weeks) in California and all over the globe. For a trip schedule, write to Lyon Travel Service, 1031 Ardmore, Oakl. 94610, or call 465-8955.

For some people, the San Francisco Bay is more than just a commuting obstacle. If you're the type who wants to explore the Bay further, and do it in style, **Olympic Circle Sailing Club** in Berkeley offers intensive sailing instruction at all levels in small groups for about \$20 per hour, and a two-day, 14-hour introduction to sailing for \$275. It also charters out 40 yachts with or without a skipper for a half-day or more. The group's at 1 Spinnaker Way, Berkeley Marina, Berk. 94710, 843-4200.

If you want to get more up close and personal with the Bay, check out **Sea Trek, Ocean Kayaking Center**. This group offers sea kayaking instruction and rentals in Sausalito, and guided tours around the Bay. Full-day beginner classes are \$75 each. It also has overnights, a teen camp, a sea kayak surfing class and international sea kayaking expeditions. Write the group at Schoonmaker Point, Liberty Ship Way, Sausalito 94965, or call 332-4457.

How's your balance? Perhaps you could be one of those daredevils on windsurfers who taunt the sharks as they commute back to Marin. The **San Francisco School of Windsurfing** offers windsurfing instruction and rentals (with wetsuits) at Lake Merced. The School has an eight-hour, two-day certification course for \$85. Head down to 1 Harding, Lake Merced, SF 94132, or call 750-0412.

In my humble opinion, however, all sports on the surface of the water are

inherently shallow, because one misses all that's really happening within the ocean. If you want details, jungle and wildlife to rival the Amazon, try scuba diving. The first glimpse of the undersea world is better than any hallucinogenic, and you get all the joy of flying without any fear of hitting the ground. Not half as difficult or scary as it might seem, scuba diving can even be a family sport (the minimum age to dive, though, is 12). Scuba diving is expensive, but no more so than skiing. Also, we have, just three hours south in Monterey, an excellent scuba spot with beautiful reefs, sea otters and sealions.

Getting an open-water dive certificate requires 15 to 18 hours of classroom and pool instruction, and then four supervised ocean dives. Most dive shops offer a certification course that includes four ocean dives in Monterey for about \$150. You also will have to buy your own mask, fins, snorkel, boots and gloves for \$125 and up, but the rest of the equipment you can rent. Once you get certified you can join a diving club, explore Monterey or take the vacation of your dreams diving in Baja, the Caribbean or Australia's Great Barrier Reef. For instruction, try **Bamboo Reef Adventures** (362-6694) or **Scuba Discovery** (777-DIVE) in San Francisco, **DiveQuest** (535-2415) in Oakland, **Cal School of Diving** (524-3248) in Berkeley or **Marin Skin Diving** (479-4332) in San Rafael.

Those with a serious taste for adventure might be after an outdoor education that's a bit more extraordinary. If you've ever longed to fly, hang gliding is about as close as human beings can get. Like scuba diving, it requires a good amount of training as well as expensive equipment; it takes most people between ten and 20 full-day lessons to get a novice rating, which allows you to start flying on your own. The good news is that you don't have to go too far to practice; there are several clubs nearby. Try **Chandelle Hang Gliding** (359-6800), **Airtime of San Francisco** (759-1177) or **Mission Soaring Center** (408-262-1055). A single lesson includes four to six hours of instruction and costs about \$75.

If you'd like to fly but don't want to spend weeks learning, try paragliding, the user-friendly version of hang gliding. A paraglider is a combination parachute and hang glider. You descend in a seated position, don't go much more than 10 mph, and the whole apparatus weighs only ten pounds (take it with you on hikes and take the easy way down). You're in the air much sooner than your hang gliding friends; the downside is that you don't have as much control or flying time. Call **Skydance Paragliding Co.** (456-PARA) or **Airtime of San Francisco** (759-1177); they offer one-day introductory courses for \$75 that include all equipment rentals. Flying takes place near Ft. Funston in San Francisco and in Marin; call at least one week in advance for reservations.

Flying is a thrill, but there are still those for whom it's just not enough. So if you really want to go for the gusto, then give some thought to bungeeing. I remember trying to think up devious uses for the bungee cords (also called shock cords) that I used to strap on my sleeping bag for bike trips when I was 15. Oxford University's Dangerous Sports Club members, however, beat me to the punch when they began leaping off high places head first with a bungee cord attached to their feet. (I suspect it's a good way to get rid of the hiccups, or to give yourself an Andy Warhol hairstyle.) So if it sounds up your alley, there is a group in California that does it. **Bungee Adventures** (949-7047) is a group of people you pay to get you to jump off tremendous heights tied to a (rather serious) rubber band. I for one can't wait to do it.

Finally, we've included some activities that don't offer instruction per se, but are still interesting ways to

educate yourself about the outdoors. If you love to wander through the woods at a leisurely pace but don't want to hike, or if you have cowboy dreams, a horse riding or pack trip may be the answer. At the **Armstrong Woods Pack Station** (PO Box 970, Guerneville, CA 95446, 707-887-2939), a friendly wrangler couple leads half-, full- and multiple-day trips with country gourmet food through the Armstrong Redwood State Reserve on trained horses. Or, if you're planning a trip to Yosemite, the **Yosemite Trails Pack Station** offers hour, day, dinner and overnight rides, cattle round-ups, wagon rides and a horse camp, running from mid-June through mid-September. Before mid-June call (209) 665-5286; after that call (707) 887-2939.

Then again, if you don't want to ride, but also don't want to carry a pack, and you appreciate exotic animals, check out **Cabin Peak Llamas**, an outfit that has bred and raised its own llamas, and takes groups of people on three to five-day hiking trips in the Northern California mountains with llamas to carry your gear. There's trout fishing and country gourmet food along the way, all at roughly \$90 per day. Write to 4686 Midview, Palo Cedro, CA 96073, or call (916) 547-3836.

Mother Nature has many different costumes, but I love her most when she dresses as a small brown and green river winding through a forest. There are a huge number of organizations that satisfy such urges by running river rafting trips through protected forests and wilderness areas. Most organizations run plenty of day trips to the American and other rivers only a few hours away, but also offer trips to rivers in nearby states. The cheapest are probably those run by **CAL Adventures** and **Outdoors Unlimited**, but there are also trips you might be more eager to shell out for, as the money goes towards sound social or environmental causes. **Friends of the River** for example, is a nonprofit grassroots organization that sponsors river trips, and at least half of the trip price (\$60 and up) goes toward FOR's river conservation efforts. Write the group at Fort Mason Center, Building C, SF 94123, or call 771-0400.

A similar outfit is **Environmental Traveling Companions**, a nonprofit oriented toward providing outdoor adventures for disadvantaged youth and for the physically or developmentally disabled. Trips are open to all, and part of the cost goes toward a scholarship fund for disadvantaged youth. ETC offers trips in sea kayaking, white-water rafting and nordic skiing. Write to Fort Mason Center, Building C, SF 94123, or call 474-7662.

There are also lots of organizations that run more traditional river trips for all ages. They all seem to provide experienced guides, equipment, food, entertainment (folk music, natural history, even juggling) and glossy color brochures. Prices are roughly \$75 per day and up. Suggested companies include the nonprofit **American River Touring Association** (Star Route 73, Groveland, CA 95321, 209-962-7873 or 800-323-ARTA), **ECHO: The Wilderness Company** (6529 Telegraph, Oakl. 94609, 652-1600), **OARS** (Box 67, Angels Camp 95222, 209-736-4677), with trips in exotic locales like Chile, Nepal and China, **Able Adventure Tours** (PO Box 18, Colma 95613, 916-626-6208) and **Rollinson River Rafting** (PO Box 1156, Capitola 95010, 408-688-8551) that also offers a special river camp for kids ages 11-17.

The groups mentioned in this article are only the tip of the iceberg as far as outdoor learning and adventure are concerned, and as you get involved in a particular activity, you'll find many more that will catch your interest. Enjoying nature is easy to do and learning about it is something we could all use more of.

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Superlist No. 486: Buddhist retreat centers

If you have a sincere interest in meditation and the release from samsara (worldly suffering), a Buddhist retreat might be worth considering. The Bay Area is home to a large number of Buddhist centers of all traditions — Theravada, Mahayana and Vajrayana — with lineages from Thailand, Burma, China, Tibet, Korea and Japan. Soto Zen and the practice of Vipassana ("insight") meditation are especially popular with Westerners who have begun their study and practice of Buddhism as adults. Because each center is different, you should probably visit ones that interest you to determine if you feel comfortable with the meditation practices before embarking on a retreat.

Below is a list of Bay Area-based Buddhist centers that offer retreats. The retreats can last from one day to as long as three months and range from the traditionally Eastern kind, during which participants might maintain silence or perform formal bowing and chanting rituals, to the simpler, Westernized retreats that focus more directly on meditation and cater to English speakers. Some of the retreats take place at the urban centers, others at facilities in isolated rural areas.

Even the retreats that aren't traditional and ritualized are generally very structured and involve hours of meditation every day. (If you're simply looking for a quiet weekend, Green Gulch and Tassajara offer, along with more serious retreats, guest stays at their beautiful rural centers, complete with vegetarian meals.) Most of the retreats are open to beginners, but previous meditation practice is strongly encouraged.

The prices listed include food and lodging and range from \$10 to \$100 per day. Donations, while not required, are considered general practice as a courtesy to the teachers, especially when the cost is low.

The information listed below is subject to change, so we recommend that you call to confirm details before making any plans. The main source we used in compiling this list was the book *Buddhist America: Centers, Retreats, Practices*, edited by Don Morreale (John Muir Publications), which also lists centers and retreats across the United States.

San Francisco

Buddha Sasana Foundation The Foundation offers many week-long retreats and an annual three-week retreat in September at rented, isolated facilities. The spiritual-psychological inquiry retreats are very structured and are conducted in silence. Participants practice Vipassana meditation, engage in group dialogue and hear nightly lectures. Open to general public and beginners. \$225/week. 45 Oak Road, Larkspur 94939, 924-6447.

Gold Mountain Sagely Monastery This conservative, traditional monastery represents all schools and often has teachers from other countries. It offers a rigorous schedule of ceremonies, meditation and lectures given in both English and Mandarin. Silent and ceremonial week-long and month-long retreats are held at the City of 10,000 Buddhas in Talmadge. Westerners and Asians with "all kinds of abilities and backgrounds" are welcome. No fixed price, but participants work and make donations. 800 Sacramento, SF 94108, 421-6117.

Hartford Street Zen Center The center serves a primarily gay and lesbian congregation and offers traditional, structured one-day retreats at its urban meditation center, and very occasionally a special weekend-long retreat. Open to general public and beginners. \$18/day. 57 Hartford, SF 94114, 861-6779.

Kagyu Drogen Kunchab KDK is a residential center for the study and practice of Tibetan Mahayana and Vajrayana Buddhism, founded by the Very Venerable Kalu Rinpoche. Each full moon the spiritual director, Ven. Lama Lodo, offers a two-day retreat of fasting and meditation. (KDK also maintains country property in Mendocino for three-year retreats.) Open to the general public. Daily meditations are free; full-moon retreats are \$25/day members, \$50/day non-members. 1892 Fell, SF 94117, 752-5454.

San Francisco Zen Center Founded by the late Japanese master Shunryu Suzuki-Roshi, the Soto Zen Center offers several weekend and two longer sesshin (extended meditation sittings) each year at its urban center. (For affiliated country retreats, see Green Gulch listing under Marin and Tassajara listing under Peninsula and beyond.) The practice includes "just sitting" that focuses awareness on breathing and posture, walking meditation, bowing and chanting. \$10-\$38/day. 300 Page, SF 94102, 863-3136.

East Bay

Berkeley Buddhist Priory Soto Zen Buddhists in the Serene Reflection Meditation tradition offer one-day retreats at their urban center and longer retreats at Shasta Abbey on Mt. Shasta, not far from the Oregon border. Very structured, traditional Shasta Abbey retreats take place in the rural setting near an evergreen forest. Open to beginners and general public. \$60/weekend or \$120/week includes meals and dorm-style accommodation. 1358 Marin, Albany 94706, 528-2139; or PO Box 199, 3612 Summit, Mt. Shasta 96067, attn: Guestmaster, (916) 926-4208.

Chagdud Gonpa Foundation Tibetan lama Chagdud Tulku teaches new and advanced students at the urban meditation center. Occasional rural retreats, including "dream yoga retreats" and "peace and conflict resolution" programs, are offered each summer. Participants bring their own tents and sleeping bags. Vajrayana tradition, of the Nyingma lineage. Open to general public, but preliminary meditation practice is encouraged. \$30-\$45/day, with limited scholarships available. 1933-D Delaware, Berk. 94709, 849-3300.

Dhammachakka Meditation Center Under the direction of the Venerable U. Silananda, a Burmese meditation scholar and teacher, the Center offers several one-day and occasional weekend, week-long and two-week retreats at rented country facilities. Participants practice Vipassana meditation. Open to the general public; beginners are encouraged to start with a one-day retreat. \$10-\$25/day. Mailing address: Box 206, 2124 Kittredge, Berk. 94704, 531-1691 or (408) 258-6514.

Empty Gate Zen Center This Korean Chogye order Center offers three- and seven-day retreats that emphasize meditation, *kung-an* work and living together to overcome the

"I, me, my syndrome." Retreats include more than ten hours of meditation per day and silent, formal meals. Open to the general public. \$35/day. 1800 Arch, Berk. 94709, 548-7649.

Nyingma Institute Situated in the Berkeley Hills overlooking the Golden Gate and Bay bridges, the Institute offers one-week and two- and four-month retreats that are very structured around meditation as well as work in the kitchen, garden and building. Vajrayana tradition. Open to general public. \$300/week for dorm-style accommodation, vegetarian meals and access to the meditation garden, meditation rooms, library, bookstore and other facilities. 1815 Highland Place, Berk. 94709, 843-6812.

Marin

Green Gulch Farm Zen Center One of three locations of the SF Zen Center (along with Tassajara), Green Gulch offers three different types of retreats during the summer months emphasizing an "open and informal" approach and the "just sitting" meditation practice. Visitors can stay on the 15-acre Marin farm and garden in the understated guest-house with skylights and balconies (\$35/night, \$50/night Fri.-Sat., not including meals). Guest-practice retreats include morning meditation and afternoon work at the farm (\$30/day with meals; three-day minimum). Guest-student program includes a meditation-work schedule (\$10-\$12.50/day with food; five-day minimum). Open to beginners and general public year-round. 1601 Shoreline Highway, Muir Beach; mailing address: Star Route, Sausalito 94965, 383-3134.

Insight Meditation West Co-sponsored by the Dharma Foundation, IMW retreats range from one day to three weeks. The year-round program for new and continuing students includes family retreats and peace retreats at rented country facilities. Some Vipassana teachers focus on traditional, intensive practice and others on integrating mindfulness and basic Dharma principles into daily life. Open to beginners and general public. \$15-\$25/day. PO Box 909, Woodacre 94973, 488-0164.

Peninsula and beyond

Kannon Do (Mountain View Zen Meditation Center) The Center emphasizes Soto Zen principles as they apply to daily life, and offers several weekend retreats and rare week-long retreats each year. Open to the general public, but previous meditation experience is "highly recommended." \$5-\$10/day for food; participants sleep in sleeping bags in the zendo (meditation hall). 292 College, Mountain View 94040, 948-5020.

Tassajara Zen Mountain Center Another branch of the SF Zen Center (along with Green Gulch), Tassajara is located down the coast in Carmel Valley. The Center offers quiet vacation accommodation (\$35-\$100/day, including meals) as well as short-term retreats from early May to September and three-month retreats in the winter season. Guest students, who stay from five days to six weeks, follow a daily practice of three meditation periods and seven hours of work, mostly caring for vacationing guests. Open to the general public during the summer season. \$10/day for guest students, with free room and board after the first week. Contact: Zen Center, 300 Page, SF 94102, 863-3163; vacationing guests call 431-3771.

Theravada Buddhist Society of America Primarily serving Burmese immigrants, the Society offers one-day, weekend and longer Vipassana retreats at its urban meditation center. 68 Woodrow, Daly City 94014, 994-8272. (5/2/90)

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Registration: \$40 (lunch is included). Workshop registration plus one year sub (new or gift): \$60. Send check and/or Visa/Mastercard info to: *TIKKUN*, Attn. Ted, 5100 Leona St., Oakland, CA 94619. Or register by phone: 415-482-0805.

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ASK ISADORA

NOT THEM AGAIN!

By Isadora Alman

Q: Perhaps you have heard the rumor about a famous male movie star who was recently admitted to Cedars of Lebanon Hospital to have a gerbil removed from his rectum. Perhaps it is just a rumor and this movie star did not really do this, but my asking around has made it clear to me that this practice does indeed go on in certain circles. My questions are: What sort of people engage in this practice? Do the animals have a chance of getting out alive? Gerbils bite. Does this mean their teeth are removed? Ecccch. I

There is no doubt that people put the most astonishing array of objects into their bodily orifices — just ask any emergency room worker.

thought I'd heard of everything. Gerbils can't even be purchased in California, by the way, because of the impact they could have on our environment if they got loose. This means that someone must be breeding or importing them illegally. I am hoping that you will say that this is all a fabrication, and it really doesn't occur at all; or if it does occur, that the people who do this take really good care of the little critters who are not harmed by it one bit.

A: I wonder why gerbils are so often the theoretical "partner" of choice, and not, say, moles or gophers. I thought the reason there were so few gerbils around was that no one wanted to leave her- or himself open to accusations of nefarious sexual doings. If one is so inclined, the same objective could be accomplished with a less notorious small fuzzy rodent. (Just kidding, animal rights folks.) There is no doubt that people put the most astonishing array of objects into their bodily orifices — just ask any emergency room worker — so I suppose furry critters are among the found objects. However, I sincerely doubt that any type or class of people make this a regular practice. Of course, any critter so used would die; it's almost impossible to train them to snorkel.

I wish you'd heard instead the rumor about the woman who dried her newly shampooed poodle in a microwave oven (where it exploded) or the one about the Doberman who came home and proudly dropped into his master's lap two human fingers. These urban legends make the rounds just as often, are sworn to as true by just as many

"cousins of my upstairs neighbor's boss" ... but don't appear in my mail.

Q: I saw an ad for a magazine that referred to "suppressed research that women cannot sexually transmit the AIDS virus." Do you know anything about this? Is there any evidence that women can sexually transmit AIDS?

A: Conspiracy theories abound. Also, working hypotheses are abandoned as more about the AIDS virus is discovered. Even such pros as Masters and Johnson can be wrong. (Their last book, in which they took the position that heterosexuals were not really at risk, was discredited by everyone else in the field.) What we know now is that HIV is most effectively transmitted via blood — transfusions, shared needles, etc.; slightly less efficiently by semen; and less efficiently still — but just as dangerously — through vaginal fluids.

Q: Unfortunately I missed the column in which the coital alignment technique was described. Could you repeat the instructions for the technique and could you also discuss how to deal with the inadequate feelings that arise when one is, as I am, unable to climax with intercourse? I am a single woman up against rigorous competition and often resort to hiding my difficulty (i.e., faking orgasm) so as not to make my lover uncomfortable. Not honest and not good, but I am not in a long-term relationship where I might work this out. Is there a better way to deal with this in the interim?

A: I have received more mail about the coital alignment technique than anything else I've written about in more than five years, even those damnable gerbils. Send a SASE to me here at the paper, as many already have, and I will send you a reprint of the column. I'm printing your letter in order to address the second issue — which is that so many women or their partners feel there is something abnormal in not having a climax during penis/vagina intercourse. Fewer than 30 percent of women do. Those who can often require a hand (of either person involved). Very few "luck out" naturally, particularly in mainstream culture's customary missionary position. With a new partner, one can say during or after intercourse what will do it for you, show him what is needed nonverbally, finish yourself off or enjoy the proceedings without orgasm as a goal. There need be no more shame attached to what constitutes satisfying sex for you than in declaring what makes up a satisfying meal. There is no need to feel broken or wrong if your preferences or predilections don't match the current prevailing cultural standard. Hang in there long enough and eventually society's likely to come around to your (preferred) position. ■

Relationship counselor Isadora Alman, M.A., MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 2700 19th St., SF 94110.



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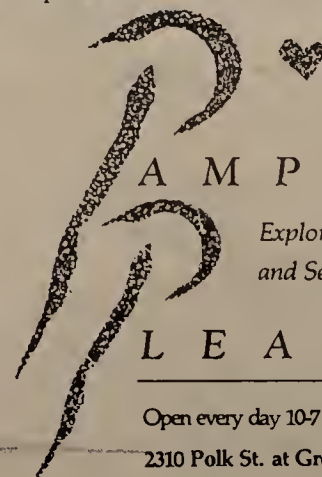
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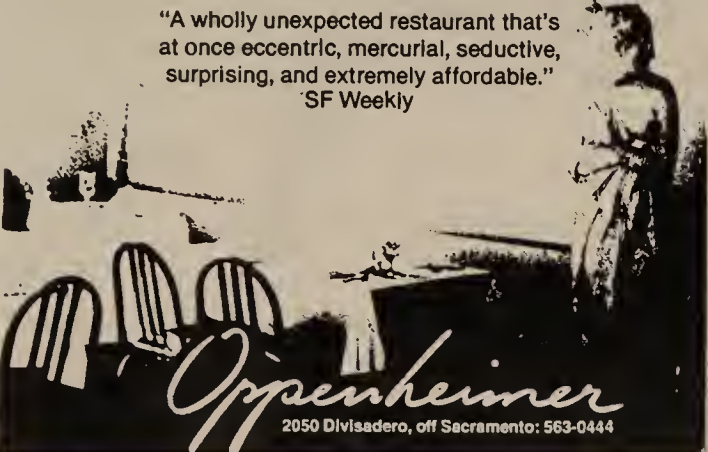
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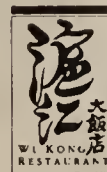
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Lolita, light of
my life, fire of
my loins. My
sin, my soul.

Lo-lee-ta: the
tip of the

tongue

taking a
trip of 3

steps down the
palate to tap,

at three on the
teeth. Lo. Lee.

Ta. "To be born again,"

sang Gabriel Fauré

tumbling from the

heavens, "first you

have to die."

A SPECIAL
BAY GUARDIAN
LITERARY
SUPPLEMENT

Call me Ishmael. It was a
bright cold day in April,
and the clocks were striking 13.

FREE
MAY 2, 1990

It

A screaming
comes across the
sky.

Alice was beginning to get

very tired of sitting by
her sister on the bank
and of having

She was so deeply imbedded in my
consciousness that for the first year
of school I seem to have believed
that each of my teachers was my
mother in disguise

nothing

to do: once or twice
she had peeped into
the book her sister was
reading,
but it had
no pictures

or conversations in it, "and
what is the use of a
book," thought Alice,
"without pictures or conversations?"

and I didn't know what I was doing in New York.

Lorsque j'avais
6 ans j'ai vu,
une fois, une
magnifique
image, dans
un livre sur la
Forêt Vierge qui
s'appelait
"Histoires
Vécues."

I GET THE WILLIES
when I see closed doors.

We were some-
where around
Barstow on the edge
of the desert when
the drugs be-
gan to take
hold.

It was a queer, sultry
summer, the summer they
electrocuted the Rosenbergs,

THE SAN FRANCISCO BAY
GUARDIAN



TWO GREAT BAY AREA BOOKSTORES PRESENT MAY LITERARY EVENTS

CODY'S BOOKS



May 2, Wednesday. 8:00 PM. Shulamith Hareven

Shulamith Hareven, author of the accomplished and acclaimed novel, *The Miracle Hater*, will read from and discuss her new novel, *Prophet*. Set in the ancient landscape of the Judean Hills, this novel tells the emotionally powerful tale of one man's search for a new god.

May 4, Friday. 8:00 PM. John Chancellor

Veteran TV journalist and commentator John Chancellor will discuss his new book, *Peril and Promise: A Commentary on America*. Chancellor argues the United States still has the opportunity to maintain its world leadership as we approach the 21st Century.

May 6, Sunday. 8:00 PM. Cody's Baseball Night — "On Writing Baseball."

Darryl Brock (*If I Never Get Back*), Eric Solomon (Prof. of English, SF State, expert on baseball fiction), and Jules Tygiel (Prof. of History, SF State and author of *Baseball's Great Experiment*) will discuss why they write about baseball, how they feel about it, and how they use baseball to express broader themes.

May 7, Monday. 8:00 PM. Leo Litwack and Janice Eidus

Prize Stories from the O. Henry Awards. Leo Litwack and Janice Eidus, first prize recipient and runner-up respectively of the prestigious O. Henry Awards for short fiction, will read from their stories reprinted in *Prize Stories 1990*.

May 8, Tuesday. 8:00 PM. Richard Bangs

Richard Bangs, author of *Riding the Dragon's Back: The Race to Raft the Upper Yangtze*, will discuss his book and share his breathtaking slides of his adventure. Join us and learn of this exciting experience of the first group of Westerners ever to complete this trip through the most treacherous rapids in the world.

May 10, Thursday. 8:00 PM. Mordecai Richler

Mordecai Richler will read from and discuss his first novel in a decade, *Solomon Gursky Was Here*. Richler satirizes all of North American society including: businessmen, lawyers, journalists, academics, artists, poets, Christians, Jews, interior decorators, and Eskimos. Nobody is spared. Come prepared to laugh hard.

May 12, Saturday. 11:00 AM. Ed Markmann

Cody's for Kids (and their parents) Ed Markmann, noted for his children's readings on KPFA Radio, will read 2 short selections followed by a special reading of *The Reluctant Dragon*. Ages 5-12 recommended. Co-sponsored by the Friends of the KPFA Apprenticeship Program.

May 15, Tuesday. 8:00 PM. Sue Miller

Bestselling and critically acclaimed novelist Sue Miller, author of *The Good Mother* will read from her newest novel, *Family Pictures*. This is the story of 40 years in the life of a large family that is deeply bonded by an autistic child.

May 16, Wednesday. 8:00 PM. Hanif Kureishi

Academy Award winning screenwriter Hanif Kureishi will read from his first novel, *The Buddha of Suburbia*, a brilliant comedy of British life. "...utterly irreverent and wildly improper, but also genuinely touching and truthful." — Salman Rushdie

May 17, Thursday. 8:00 PM. Dr. Andrew Weil

Dr. Andrew Weil, author of *The Natural Mind* and world famous expert on natural medical remedies, will discuss his new book, *Natural Health - Natural Medicine — A Comprehensive Manual for Wellness and Self-Care*. This book is a complete guide to preventive health maintenance with suggestions for treating common ailments with methods that are safe, natural, and effective. Come hear this important critic of the medical profession.

May 21, Monday. 8:00 PM. Bharati Mukherjee and Clark Blaise

(co-sponsored with *Mother Jones*) Novelist Clark Blaise and Bharti Mukherjee will discuss "After the Fatwa", their cover story in the April/May issue of *Mother Jones* magazine. Confidential Viking/Penguin memos they obtained while researching the article have put a spotlight on the publisher's failure to issue a paperback edition of *Satanic Verses* and raise important questions about the "corporatization" of the publishing industry.

May 22, Tuesday. 8:00 PM. Lisa Alther

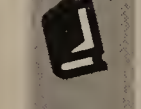
Bestselling novelist Lisa Alther will read from and discuss her most ambitious novel since *Kinflicks*. *Bedrock* relates the story of a woman who moves to a small Vermont town to escape the imperfections of her life in New York. Gradually the odd imperfections of her rural paradise come to plague her and force her to confront the truths of her own life.

May 24, Thursday. 8:00 PM. Kate Millett

Don't miss this rare public appearance of Kate Millett, feminist critic and author of *Sexual Politics*. She will discuss her new autobiographical work, *The Loony Bin*, the story of Millett's personal struggle to regain her freedom after years of being diagnosed as a manic-depressive dependent on drug "maintenance."

May 31, Thursday. 7:30 PM. Donald Westlake

Donald Westlake, master of the comic crime novel, will read from his newest, longest, most complex, and funniest novel to date, *Drowned Hopes*. Anti-hero John Dortmunder is back again. Be prepared for some wonderful high farce and slapstick.



KEPLER'S
BOOKS & MAGAZINES

May 2, Wednesday. 8 PM. Robert Ferrigno

Robert Ferrigno will read from his first novel, *The Horse Latitudes*. Ferrigno takes us to the dark side of the sunny California dream in a "winning combination of noir violence and sheer story-telling bravado." — *Publisher's Weekly*

May 3, Thursday. 8 PM. Terence Clarke

Terence Clarke will read from his collection of twelve interlocking short stories, *The Day Nothing Happened*. Set in Sarawak, Malaysia, Clarke delves into the darkness of the human soul and brings out its beauty with his prose. *The Day Nothing Happened* is published by Mercury House.

May 6, Sunday. 8 PM. Catherine Texier

Catherine Texier, author of *Love Me Tender* and co-editor of *Between C & D*, the quarterly of Lower East Side fiction, will read from her new novel, *Panic Blood*. An unflinching chronicler of New York City's sulkier and seamier sides, Texier gives us a brazenly honest slice of urban life.

May 8, Tuesday. 8 PM. Janice Eidus

Janice Eidus, author of *Faithful Rebecca*, will read from *Vito Loves Geraldine*. The title story in this collection won the O. Henry Prize. These stories of metamorphoses and transformations provide startling insights into our contemporary myths of teenage romance, rebellion, and self-discovery. *Vito Loves Geraldine* is published by City Lights Books. Bruce Benderson will read from *Pretending to Say No*. Benderson's stories chronicle the collision of middle-class values and raw urban reality.

May 10, Thursday. 8 PM. Jonathan Spence

Jonathan Spence, George Burton Adams Professor of History at Yale and author of eight acclaimed books on China will discuss his new book *The Search for Modern China*. This landmark work traverses four centuries of Chinese history, from the decline of the once-glorious Ming dynasty to Deng Xiaoping's bloody suppression of the pro-

democracy demonstrations in Tiananmen Square. "One of the most original and exciting historians writing now..." — *The New York Times Book Review*.

May 11, Friday. 8 PM. Ethan Hubbard

Ethan Hubbard, travel writer and photographer, will speak and show slides of his sojourn in Peru featured in his book, *Journey to Ollantaytambo: In the Sacred Valley of the Incas*. Hubbard's luminous photographs and vivid stories of Ollantaytambo, a village midway between Cuzco and Machu Picchu, reveal the essential heart of the people and land.

May 14, Monday. 8 PM. Dennis McFarland

Dennis McFarland, former Wallace E. Stegner Fellow at Stanford University, will read from his extraordinary debut novel *The Music Room*. "Reading *The Music Room* has given me enormous pleasure. Along the way would crop up sentences, sometimes merely a word, that would make me catch my breath." — Eudora Welty

May 16, Wednesday. 8 PM. Deirdre Blair

Deirdre Blair, author of *Samuel Beckett* which won the National Book Award for Biography in 1979, will discuss her latest work, *Simone de Beauvoir, A Biography*. "It is to Blair's credit that her superb *Simone de Beauvoir* manages to praise France's most distinguished feminist while exploring the maddening contradictions in her life." — *San Francisco Chronicle*

May 19, Saturday. 8 PM. Robert Grudin

Robert Grudin, author of *Time and the Art of Living*, will discuss *The Grace of Great Things*. In this wide-ranging and provocative book, Grudin explores the nature and origins of creativity.

May 24, Thursday. 7 PM. Deadnight

The Grateful Dead author evening. Jerilyn Brandelius, David Gans, Herb Greene, and Jonas and Paul Grushkin, authors of books on the Grateful Dead, will share stories and lore of the Dead.

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Two Coasts, Two Cultures

By Kurt Wolff

ANYONE WHO'S spent time at the magazine rack in a good bookstore, leafing through various home-spun literary, art and political journals, knows the range they can span — from photocopied fanzines on faded (possibly pilfered) office paper to elegant soft-cover journals that look more like books. So what makes one more appealing than another? It's not only what's inside, but also the way the material is presented. Cover art, paper stock, page design and typeface are some of the things that figure in the process — and may figure more than you think in what makes you hand over the dough for one of them.

And if some of the nicer-looking publications *do* resemble a book, that's probably how they deserve to be treated. *Floating Island IV* is a good example; it's the fourth in a series of art/literary journals published since 1976 by Floating Island Publications in Point Reyes Station under the editorship of Michael Sykes. The contents includes poetry, photography, fiction and artwork, arranged between an attractive cover and printed on good paper, the design leaving plenty of space for the words and artwork to breathe.

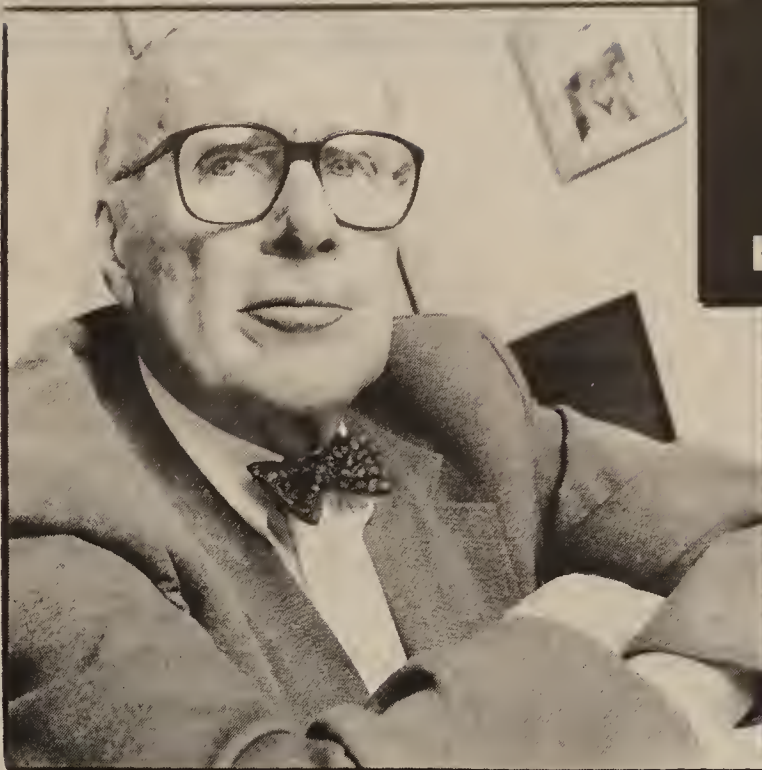
The natural and the spiritual are prominent topics, the individual works often celebrating the relationship between the two. If you read it from start to finish, the blending of different media works well, and fits together according to a shared mood. And illustrations always help to break up the monotony of the printed page.

Past *FIs* have concentrated more on local artists; in *FI IV*, Sykes has expanded his coverage — kicking off the 160-page journal, for example, with "West Nevada Waltz," a collection of poetry by Kirk Robertson that gives voice to a barren, often misunderstood part of our country. Though poetry makes up the bulk

of the journal, the pages turn from poem to painting to photograph. There is also short fiction herein, like David Hilton's "Honey Hush," about an adolescence spent as a pinboy in a bowling alley. A series of Sykes's own photographs follows, along with poetry by well-knowns H.D. Moe, Michael McClure, Robert Bly and Gary Snyder, photos by Kevin Bubriski of young New Mexican people and lots more, and the journal finally comes to rest on "Blue Skies," a fiction piece by Robert Fromberg that's accompanied by photographs from Bill Owens's "Suburbia" series. Copies are \$15, and can be had by writing to: Floating Island Publications, PO Box 516, Point Reyes Station, CA 94956.

While Sykes's journal seems focused on the natural world, the Allston, Massachusetts-based journal *Version 90* concentrates on urban culture. Thoroughly illustrated with photographs, publisher Steve LeBlanc's 154-page journal is full of fiction, essays, interviews and reviews that report on "the existence of alternatives," as the back-of-the-book submissions statement reads — doing so in an aesthetically appealing, yet uncompromising format that easily catches your eye from the shelf. Articles include a profile by Regina Marchi of SF's own *Tenderloin Times* newspaper — "a model for activist, community-based journalism," she writes — a compelling interview with basically unknown poet Todd Moore — "Poets need an MTV...Poetry isn't dead, there just isn't anyone around to promote it the way pop music gets promoted" an interview with C-00 Film Corporation founders Michael Stipe (of R.E.M.) and Jim McKay and an article on the history and cultural significance of Art Strike — "the ceremonial mask of a movement away from competitive art making and toward a culture without curators." *Version 90* is published twice annually (and, for the record, is not interested in unsolicited poetry). Ten dollars gets you a sample copy (make checks out to PMS Cafe Press). Send it to: Version 90, 107 Brighton Ave., Allston, MA 02134.

GUARDIAN PHOTO BY LORIEANES



NOTES

Publisher William Brinton: "There's a revolution in Eastern Europe. Tell us about it."

Mercury Grows Wings

Mercury House's book on the Eastern European revolution gets a boost from the electronic revolution

By Nell Bernstein

IN EARLY December of last year, publisher William Brinton had an idea for a book about the revolution taking place in Eastern Europe. He wanted to put out a collection of essays by Eastern European writers who had first-hand experience of the events of the last year, and of the social and political forces that led up to them. He wanted a book that would go deeper than the daily media coverage of events and would reflect the European literary tradition, to which he believed the revolutions owed much of their fervor. On December 15th, Brinton sent out the first letter soliciting a manuscript. On March 15th, he shipped the completed galleys of the 495-page *Without Force or Lies: Voices*

from the Revolution of Central Europe in 1989-90 to the printer. On April 19th, four months after its inception, the book was on his desk.

Brinton's San Francisco-based Mercury House was able to produce *Without Force or Lies* so quickly in part because of the 18-hour days Brinton, co-editor Alan Rinzler and others involved with the project put in. But the speed was also due to Mercury House's reliance on high-speed communications and publishing technology. Although seemingly the wave of the future in both speed and savings, Mercury House (which puts out about 20 books a year, is the only publisher of its size that handles virtually every phase of a book's production, from manuscript through completed galleys, in-house. For the literary fiction and nonfiction that Mercury House generally publishes, this means a savings of as much as \$15 per page. For *Without Force or Lies* — which Brinton says is the first book to come out about the events in Eastern Europe — it meant a savings of crucial weeks or months.

Without Force or Lies contains 11 original essays written specifically for the anthology, and 11 essays reprinted from other sources. Many of the contributors played important roles in the events they describe, like Mikhail Gorbachev, Czech president Vaclav Havel and Polish Solidarity leader Adam Michnik. Others, like American writer and Berlin resident Eric Gabriel and Latvian emigre journalist John Jakobson, are informed observers. Brinton himself contributed three essays — on Gorbachev and the Soviet Union, the Helsinki Final Act and the role of the media in the revolution. All but three of the contributors are European, a choice Brinton says he made because he wanted the anthology to reflect the European literary tradition. According to this tradition, Brinton says, "Writers have a moral obligation to write, and people who are unable to write have a moral obligation to read and discuss."

The three months it took Brinton and Rinzler to put together *Without Force or Lies* were spent in great part in front of computer screens and fax machines. He began his search for writers with R.R. Bowker's *Books in Print*, available on his computer through CD-ROM. Brinton was able to search the 800,000-title database by subject matter. Looking under "Lithuania," for example, he found a book by Thomas Oleszczuk, a professor of political science at the Merchant Marine Academy in New York, who contributed an essay on Lithuania to the anthology.

Once Brinton had found the writers and works he wanted, the next step was to get in touch with writers and publishers to request original essays or permission to reprint already-published ones. Here again, technology came to the project's aid. Mainly eschewing the slow, old-fashioned mails, Brinton sent faxes to Frankfurt, Budapest, Prague, East Berlin, Warsaw, London, Paris, Zurich and New York. A DHL courier reached Vaclav Havel at the Magic Lantern Theater, where he was giving a speech, with a request to reprint his work. Brinton's instructions to the writers once he reached them, he says, were simple: "There's a revolution in Eastern Europe. Tell us about it."

As manuscripts and permissions came in, Mercury House used its in-house publishing equipment to turn typewritten pages into galleys as quickly as possible. Their optical character reader "read" the manuscripts and transferred them to a computer disk at a rate of 15 seconds per page, eliminating the need for time-consuming retyping. The text was then copied from the disk to Mercury House's typesetting software, and typeset on the spot at a rate of eight pages a minute.

The result, says co-editor Alan Rinzler, is a book whose immediacy will make it a "historical document, a textbook that will be read for years."

Organizing Words of Protest

By Valerie Calegari

FOR THE most part, they're an impoverished, disorganized bunch. But when faced with the possibility of losing the little government funding they receive, writers across the United States started getting together. In February of this year, New York's Poets and Writers organization reached out to publishers, literary centers, small presses and writing teachers, and the Coalition of Writers Organizations was formed. Made up of advocates of unencumbered art, COWO's chief aims are to ensure the preservation of the National Endowment for the Arts, which is up for review this year, and to free it of any restrictive language.

Established under the Johnson administration as an independent federal agency, the NEA, according to its mission statement of 1965, would work to abate "attempts to impose a single aesthetic standard or to direct artistic content."

Twenty-five years later, this original intent has been forestalled. In response to the Endowment's grants

for the works of Robert Mapplethorpe and Andre Serrano, Sen. Jessie Helms wrote an amendment to the original charter, adding the condition that works that "do not have serious literary, political or scientific value" might not be eligible for NEA support. In a word, censorship.

In June, the NEA is up for review. Congress will decide whether the Endowment will continue to exist, and whether restrictive language will be added.

This direct hit on a crucial financial source has brought the literary community to its feet. According to Katherine Harer of Small Press Traffic, writers are usually the last to organize. "We're so used to being threatened that we take it for granted. We're low-profile and generally the least funded."

The main thrust of COWO's San Francisco chapter has been a letter-writing campaign. Letters to congresspeople are currently running 40 to one against the Endowment, so COWO is organizing a big push

in the form of on-site letter-writing. On June 9th, bookstores throughout the Bay Area will have writers and computers available to get the letters out before the vote hits the floor.

On a nationwide scale, COWO has also hired a lobbyist in Washington, D.C. to arrange meetings with other arts groups and voting members of Congress. The majority of the work, however, is done on a local level.

For more information on COWO, drop by Small Press Traffic, 3599 24th St., SF, or call 285-8394. The bookstore has information packets and sample letters available.

lit.

A special literary supplement to the May 2, 1990 San Francisco Bay Guardian

Editors: Eileen Ecklund, Miriam Wolf
Design: Dan Roam, John Schmitz
Production: Newa Ovitt, Pat Arnao
Sales Manager: Bethann Seide

Series Business

Sharp editorial focus and design have helped make paperback series a hit for publishers

By Miriam Wolf

HAS YOUR copy of *Red Dirt Marijuana and Other Tastes* by Terry Southern disintegrated because you constantly reread the good parts, reminiscing about the halcyon days of the Sixties? Did you leave your copy of Ed Sanders' *Tales of Beatnik Glory* in a cheap diner the last time you hitchhiked across the country?

Well, weep no more. Citadel Press is reprinting these counterculture classics, as well as *Ringolevio: A Life Played For Keeps* by Emmett Grogan and Don McNeill's *Moving Through Here* as part of its new series, Citadel Underground.

Book series have been around for a long time, but the popularity of Vintage's Contemporary series has spurred a number of publishers to launch new series or revamp their current ones. Essentially, a series is a group of books, usually paperback, that have a cohesive editorial focus (contemporary fiction, classics, genre favorites, Latin American writers, etc.) and cover design elements common to all the books in the series.

The Citadel Underground Series is the brainchild of former Bay Area resident Dan Levy, who comments that he "conceived of Citadel Underground in the Greek Theater in Berkeley during a Grateful Dead concert." He was reading *Ringolevio* at the time. Citadel Underground debuts in June of this year with the above four titles in trade-paperback format. Levy, the series editor, plans to publish both reprints of classics and original works dealing with the American counterculture. New introductions and material not included in earlier editions will accompany the reprints. The books will "cross the boundaries of genre...journalism, fiction, memoirs, biography or reference. All will impart a bohemian flavor."

To keep the series on the right track, its editor has written a "manifesto," complete with the intriguing slogan "Take back your mind." The manifesto outlines Citadel Underground's focus ("The challenge with these books is to celebrate a great American tradition without being squashed by trivialization"), style ("The underground strives not only to express new ideas and passion, but to invent new ways to express them. Citadel

Underground's selections will bring forth a wide variety of pathbreaking writing styles") and market ("The series will appeal to two primary groups of readers: those who were There, and those who wish they were").

Citadel Underground's upcoming titles include *Really the Blues* by Mezz Mezzrow and Bernard Wolfe, *Jambeaux* by Laurence Gonzalez, *Uncovering the Sixties: The Life and Times of the Underground Press* by Abe Peck and *Whole Grains: A Book of Quotations* by Art Spiegelman and Bob Schneider.

Levy reminds us that "counterculture didn't spring out of nothing in the era of beatniks and hippies. Mark Twain, Walt Whitman, Henry David Thoreau and Emma Goldman were the iconoclasts of their times. Citadel Underground will publish counterculture books, irrespective of which culture a book provokes its readers to challenge."

For that matter, the counterculture did not end with the Sixties, either. However, muses Levy, the popular, "hip" literature of the '80s didn't really reflect his life. "What the publishing industry thought was hip was people in clubs doing cocaine all night until they couldn't get up to go to their yuppie jobs in the morning."

THAT SOUNDS a lot like the plot of a certain book that helped another series become one of the most popular in publishing history, Jay McInerney's *Bright Lights, Big City*. In 1984, Vintage Books (now an imprint of Random House, Inc.) decided to begin a series of books marketed to readers between the ages of 18 and 40 — "People who grew up reading paperbacks," comments Ron Smith, marketing manager for Vintage. Aside from publishing fiction that would appeal to young read-

ers, Vintage wanted its series nicely packaged in a trade format, and for certain design elements to carry over to all the books in the series. Vintage Contemporaries, with its easily identified covers and reputation for hot, new fiction was born.

Gary Fiske and Jeff Stone were the series's first editors, and lent Vintage Contemporaries "a sharp, knowledgeable editorial focus," according to Paul Yamazaki, buyer for San Francisco's City Lights bookstore.

"They introduced people who had never been published before," says Smith, including a young author by the name of Jay McInerney, whose *Bright Lights, Big City* became a runaway bestseller.

At the time, the only other series like it was Penguin Contemporaries, which was launched first but "hasn't had nearly the response," comments Yamazaki.

After the Vintage series started to take off, editors knew they would have to change its look. "We noticed so many other publishers were copying," Smith says. Vintage has kept only some of the design elements of those early books. The boxed, gridded covers are gone, and, under the stewardship of its current editor, Robin Desser, the focus is on writers rather than on design.

eries are revamping their looks to compete. The old standby Writers and Readers "Beginners" series (*Marx for Beginners, Freud for Beginners*) still does well, comments Yamazaki, because the books are an easy introduction to sometimes difficult subjects. But you may not recognize these once-familiar books in their reissued format. Gone are the wacky black-and-white clip art illustrations. The look now is more colorful and the visual humor comes from cut-out collages.

THE MOST well-known — and oldest — paperback series with a uniform format is the Modern Library series of Western literature classics. Its recent titles include Stendahl's *Scarlet and Black* and an attractive edition of *Moby Dick*.

At City Lights, comments Yamazaki, they see several series publishing noteworthy fiction and non-fiction, including the University of Minnesota Press's Emerging Literature series, Thunder's Mouth's Classic Reprints and Eridonos Library, as well as familiar standards like Pantheon Moderns and Vintage Internationals.

Janie Tannenbaum, marketing director for Thunder's Mouth Press, comments that its three-year-old se-

"We concentrate on writers who need to be in print," says Smith; "Exley, Don DeLillo, Richard Russo, Tom McGuane. We publish three to four titles per season, and always try to have at least one paperback original per season."

"Vintage Contemporaries are on top of the market," Yamazaki adds.

For now. But the market is continually growing; new series — like Citadel Underground — and imprints are springing up all over, and older se-

ries, Classic Reprints, "doesn't focus mainly on African American authors," but many of its trade paperbacks are by black writers, including the recent reprint of *Walk on the Wild Side* by Nelson Algren and a two-volume set of Langston Hughes's autobiography. "Our focus is on reprinting great writing," says Tannenbaum. "Many of those writers just happen to be African American."

Eridonos Press, a tiny publisher that distributes out of Boston, is having success with its Eridonos Library. This series is different in that the books come out in hardcover first, then paperback. According to Lisa Phelan at Eridonos, the series concentrates on European, Eastern and Latin American writers. Eridonos does reprints as well as translations of authors who have never appeared in the United States before. "We place a great deal of emphasis on our translators," Phelan says.

Eridonos titles for spring include *One, No One, and One Hundred Thousand*, a comic novel of one man's identity crisis by Luigi Pirandello, and Cuban author Virgilio Pinera's *Rene's Flesh*. "It's a fleshy sort of book by a gay Cuban dissident," comments Phelan.

This fall, the well-loved Bay Area publisher of noir fiction, Black Lizard, will become a Vintage series. Vintage, which is a subsidiary of Random House, Inc., acquired the line from Berkeley's Creative Arts Book Company. Marty Asher of Vintage explains that Vintage Crime/Black Lizard will still publish the popular noir novels by such authors as Jim Thompson and Charles Willeford, as well as its Vintage Crime backlist, which includes Hammett and Chandler, among others. The first batch of ten titles in larger format trade editions is scheduled for October. The design is a melding of classic black-and-white movie style with contemporary graphic design. According to Asher, Vintage Crime/Black Lizard is being marketed to the literature audience as well as crime novel fans.

"It's a good marriage," says Asher of the acquisition. "Vintage Crime covered the '40s, Black Lizard has brought us up through the '50s and '60s. Eventually we'd like to publish new noir fiction as well."



Logo for the series Citadel Underground

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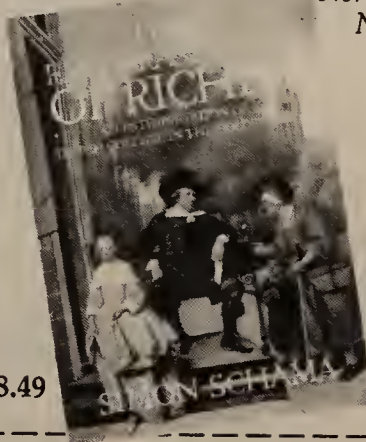


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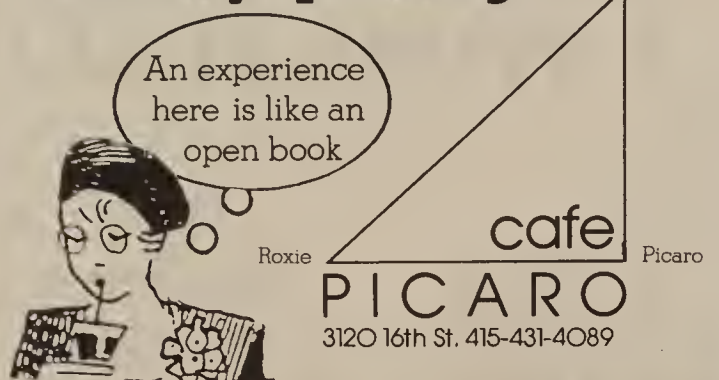
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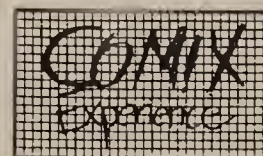
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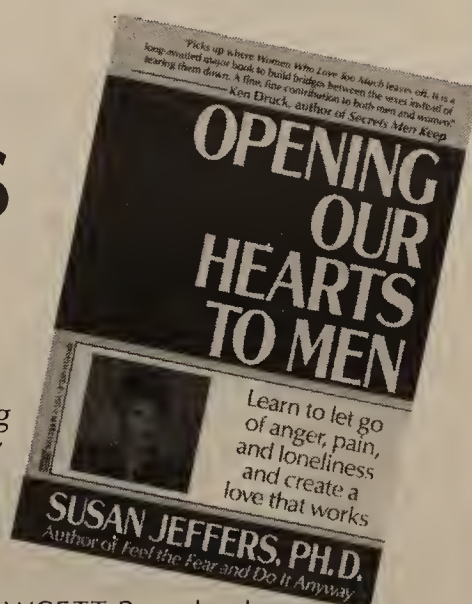
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REVIEWS



Mutagenesis in Manhattan

Strange gene pool behavior in feminist science fiction novel

CARMEN DOG.

By Carol Emshwiller. Mercury House, 161 pages, \$15.95 hardback; \$9.95 paperback

By Heather Mackey

NO ONE in *Carmen Dog*, Carol Emshwiller's novel of sisterhood and mutagenesis in Manhattan, has any idea why everyone is starting to change her form — women are turning into animals and animals are changing into women. It's as if, remarks a psychologist "they all had eaten an apple from the tree of a different kind of knowledge and have seen with new eyes, not that they are naked, but that they are clothed." A book whose characters can quote Marcus Aurelius and then turn around and make you laugh out loud can get away with sententious pronouncements like this. As *Carmen Dog* progresses, it becomes clear there's very little dross that the author's witty touch can't turn to gold.

The book begins with a masterful conflation of the absurd and the banal. A husband is describing his domestic problems to his shrink, the Aurelius-quoter, who's not surprised that the man's wife is beginning to seem a mite turtlish — the other day he saw a woman "like a giant sloth, upside down in the lower branches of a tree."

Day by day, the Mistress gets more and more snappish and spends long hours in the bathtub, while Pooch, a young setter, starts taking care of the baby and doing the dishes. Pretty soon the Master is thinking of donating his wife to an aquarium and taking up with the cute young thing he so likes to scratch behind the ears. When Mistress takes a snap at the baby's arm, Pooch knows Master will give her

more than a whack from a rolled-up newspaper, so she takes off with baby in tow for a slew of adventures as a kind of canine *Candide*.

Poor Pooch. After a stranger gives her a ticket to the opera, she has her epiphany at the climax of *Carmen* when her soulful rendition of the key aria leaves the whole opera house stunned for a moment, before she is hustled out and picked up by the pound. It's behind bars that she meets her sisters in transition: Philip, a gorgeous "queen" snake; Cucumber (Pickle for

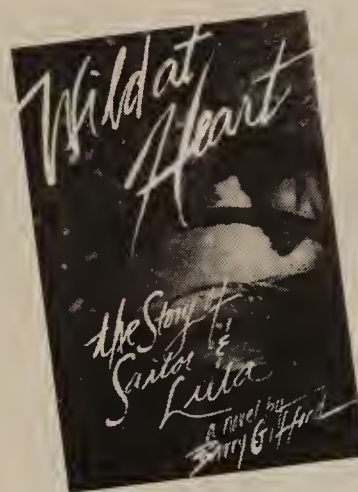
short), a docile guinea pig; Mary Ann, whose metamorphosis into duck or swan has everyone guessing until the last minute; and Isabel — a Leona Helmsley gone wolverine — whose life Pooch saves when she offers to swap identities in an act of fateful largesse.

In an imperfect world, to be trusting, innocent and beautiful can be a lethal combination for even the sturdiest heroine. And for a while, Pooch's story reads like a zoomorphic retelling of Sade's *Justine*, wherein a virtuous ingenue is repeatedly misunderstood, beaten or betrayed whenever she does a good deed or falls for a guy. Rescued from the pound at the last minute, Pooch discovers that she and the other females have been bought by a grant-crazed scientist who's rigged up a pavlovian arena of electroshocks and rewards in his basement. Escaping from the doctor, she falls into the clutches of an opera-loving voluptuary. Escaping from his den of sex toys, she almost becomes the lead bitch of a sexy dark dog in Central Park (sparks fly as they howl at the moon together), until her pity for his deposed favorite makes the pack turn on her.

Loyal, compassionate and pedigreed, Pooch would gladly be man's best friend if he wasn't such a jerk. Her awakening is a story of shattered romantic illusions and misplaced trust in some male rescuer, doctor, master or psychologist. But as her reward for learning not to believe in fairy tales, the gal ends up with a career as an opera diva and finds true love — and all just by being herself. By changing their forms and refining their essences, all the women have become themselves to a terrifying degree. Terrifying to the men, who seem confused and rootless in a world where Mother Nature suddenly reasserts her preeminence and it seems that "the females seem to have lost interest in everything but the quality of the earth under their feet and their own fascinating bodies." But the characters in *Carmen Dog* aren't out to turn Manhattan into Amazonia. The joy that the women find in their "fascinating bodies" heralds liberation and harmony, not another form of dominance. J

Two for the Road

Barry Gifford's gentle cross-country tale of love, youth and freedom resonates



WILD AT HEART: THE STORY OF SAILOR AND LULA.

By Barry Gifford. Grove Weidenfeld, 159 pages, \$15.95

By Eileen Ecklund

"ROAD" NOVELS have become a staple of American literature. There's something about that long stretch of pavement, the new vistas, the flight from past mistakes or drudgery... The freedom of wide-open spaces and never-ending movement on the road is one of the great romantic visions in this land of the rootless, and there have been many authors who have tapped into it with great effect.

In his latest novel, *Wild at Heart: The Story of Sailor and Lula*, Berkeley's Barry Gifford makes good use of the road mystique, even though it's primarily a story about two young innocents in love. The road represents freedom and a future together for the two lovers, Sailor and Lula. If Romeo and Juliet had had a car, their story might have gone something like

this.

Sailor and Lula take off across country from North Carolina in Lula's white '75 Bonneville convertible after Sailor gets out of prison, where he spent two years for killing a man in self-defense. They're escaping from her mother, who hates Sailor, and heading for California and a life in the sun, free from worry and parole officers. On their trail is Johnnie Farragut, private eye and boyfriend of Lula's mother, Marietta. As long as they stay on the road, they're all right; it's when they stop that they get in trouble.

The story line is pretty simple, up to and including the tragic-but-inevitable ending; characterization is what's important here, and Gifford brings his people vividly to life. The rhythm and mannerisms of Southern speech are captured beautifully, without any corny "phonetic" misspellings. But the personalities are what really involve us: sweet, serious, forceful Lula ("Once a Pace woman makes up her mind there's no discussin' it"); her neurotic, well-intentioned mother; the slightly bemused would-be writer Johnnie Farragut, who has no real stomach for the chase; even the walk-on characters, like Reginald San Pedro Sula, a jovially insane self-proclaimed spy from Honduras who Johnnie meets in New Orleans.

Of them all, Sailor is the most opaque character — almost a cipher, though he shows flashes of himself to Lula when talking about prison or his family. Of course, guys like Sailor don't exactly spill their guts all over. What this means, though, is that while the love story is central, the book really belongs to Lula, a woman who talks a great deal about little things

continued next page

Amis Aims High, Hits Low

In *London Fields*, Martin Amis is clever, original, engaging — and misogynist

LONDON FIELDS

By Martin Amis. Harmony Books, 470 pages, \$19.95

By Nell Bernstein

"WHATEVER IT was women wanted," Martin Amis writes near the end of *London Fields*, "few of them ended up getting it."

That line still resonated as I closed the book 40 pages later. I don't know exactly what it is I want from a novel, but I do know I didn't end up getting it here.

The problem with *London Fields* is that despite its evident aspirations to bigness, the whole is less than the sum of its parts. The novel is full of striking characters, perfect dialogue, biting humor and clever plot twists. I found myself stopping to admire Amis's virtuosity on practically every page. But the best novels absorb me to the

point where I couldn't stop and have an opinion about them if I tried. As the plot of *London Fields* twisted to its trick ending, I admired Amis more and more, and grew more and more tired of doing so.

London Fields is funny, clever, original and engaging. Isn't that enough? Not for Martin Amis. The reason I suspect this novel of delusions of importance is that Amis took a more complex, and more interesting, version of the bitter sex comedy he has become known for and then added the fate of the earth to the mix. Nicola Six, the novel's antiheroine, sets herself up to be murdered, intentionally and unstoppably, and the story traces both her trajectory toward this inevitable death and the lives of those she pulls along with her. Meanwhile, in a parallel movement, the planet lurches toward an ill-defined "Crisis," which involves nuclear destruction, the fail-

ing health of the president's wife and a chronic societal condition Amis refers to as "the death of love." Nicola's story is convincing and genuinely horrifying, but its effectiveness is diminished by the supposedly parallel but much less convincing demise of the planet. The extra effort of dragging the planet along with his plot proves a bit much for Amis, and the strain shows.

As the day designated for Nicola's death approaches, sun and moon obliterate each other in a total eclipse. This kind of thing worked for Shakespeare: Lear's heart breaking to the crack of thunder, human drama mirrored in the skies. But I like Amis best when he's least like Shakespeare.

Amis describes a decaying society in vivid, incisive, often hilarious detail, but *London Fields* ultimately left me with little idea why this decay was taking place, or what better thing it was that had been lost. I'm not sure

you can get away with a novel about the death of love (*The Death of Love* was in fact one of the titles Amis considered for the book) without offering at least a hint of love itself. I felt I was being asked to mourn a beloved I had never been properly introduced to. Nicola Six is a vivid, three-dimensional, walking corpse, and love in *London Fields* is already pickled in formaldehyde, obscured by undertaker's makeup. We can't see what she looks like; she's been dead too long already.

And then — I hate to be a nag, but — there's Amis's woman problem. Ever since his first novel, *The Rachel Papers*, made women look as shallow and sex as unappealing as possible, Amis has been fending off accusations of misogyny. He tends to address questions about his female characters either by accusing feminist critics of narrowness and single-

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VINELAND.

By Thomas Pynchon.
Little, Brown, 385 pages, \$19.95

By Tim Redmond

"THESE PEOPLE," my sister Pat
complained. "They take this all so se-
riously!"

Pat was teaching freshman Eng-
lish at a certain all-too-elite Eastern
university. One of the books she as-
signed was *The Crying of Lot 49*, Tho-
mas Pynchon's second (and by far his
funniest) novel. "This stuff is a panic,"
she told me. "I keep trying to tell them,
if they aren't laughing they don't get
it. And they don't."

Yes, well, I attended another of those
elite Eastern universities, and I had
the same sort of experience in a simi-
lar class. I was arguing with one of my
classmates about a book by Robert
Heinlein called *The Moon is a Harsh
Mistress*. "You just like Heinlein, the
kid snarled at me. "I think he's impor-
tant."

I forgive him: He was a theater
major. I find it a bit harder to forgive
all the self-righteous idiots in the book-
review profession who have panned
Pynchon's latest work, mostly on the
grounds that it isn't quite up to his
standards. They expected maybe
another *Gravity's Rainbow*? I could have

told them not to waste their time. If
you can't laugh at *Vineland*, you don't
get it.

And if you can, then you'll find it's
a wonderful book. Not quite as funny
as *Lot 49*, not quite as Important (thank
God) as *Gravity's Rainbow* (one of those
is enough for anyone's lifetime), but
eminently worthy of one of the great-
est living authors.

Vineland is about...well, it's about
what Thomas Pynchon seems to have
been doing the past 17 years: Living
in Northern California, watching soap
operas and sitcoms on TV and hang-
ing out with a loose assortment of
Sixties burnouts and misfits who take
a lot of dangerous illegal drugs. (I
would, of course, never accuse one of
America's greatest living authors of
engaging in such pursuits. Let's just
say his friends do.)

The story line, such as it is, re-
volves around a guy named Zoyd
Wheeler, who is living on a govern-
ment disability check (thanks in part,
it later turns out, to a deal he cut to
get out of a long prison term for a
trumped-up dope charge; he agreed
to move to a small North Coast town
with his daughter, Prairie, who hangs
out with a rock band called Billy Barf
and the Vomtones, leaving his wife,
Frenesi Gates, a former radical

filmmaker from Berkeley, free to screw
the federal prosecutor, Brock Vond,
to whom she is inexplicably attracted).

You get the picture.

Wheeler is a good guy, Vond is a
scumbag, Prairie is badly confused but
hanging tough, and most of the other
characters are somewhere in between.
(My favorites: The Thanatoids, named,
I presume, after Thanatos, the instinc-
tual desire for death. They live in a
special Thanatoid village, and whadda
ya' know, they never seem to sleep.)

The characters are, as always, Pyn-
chon-perfect, but the best parts of *Vine-
land* are the scenes, the masques that
drift on and off stage like Shakespeare
on LSD. In one, Wheeler and Hec-
tor Zuniga, a federal narc who has
just escaped from a tubal detox clinic
for television addicts, are sitting in a
Mexican restaurant, both trying to
avoid paying the tab. When the wait-
ress drops the note on the table, "both
men — Hector by reflex, Zoyd then
started into it — sprang toward her
and collided, and the girl, alarmed,
backed away, dropping the document,
which then got batted around by the
three parties until at last fluttering into
a revolving condiment tray, where it
ended up half submerged in a big fluffy
mound of mayonnaise gone translu-
cent at the edges.

"Check's in the mayo," Zoyd had
time to note...."

You get the picture.

Vineland is packed full of vintage
Pynchon social commentary — at one
point, he describes a new sitcom, titled
"Say, Jim," which stars Captain Kirk
and takes place aboard the bridge of
the *Enterprise*, with a crew that is all
black, except for a red-haired Irish
communications officer named Lieu-
tenant O'Hara. Every time Spock
enters, they all run around with the
Vulcan salute, giving each other high-
threes.

If you get the joke, you'll love *Vine-
land*. If you don't, you should proba-
bly read it anyway: Who knows,
something might happen to you. ¶

Amis

continued from previous page

mindfulness, or by glibly acknowledg-
ing his own sexism. ("I don't read women
writers for the same reason they don't
read me," he recently told an inter-
viewer.)

Amis seems quite aware that by
equating the scheming of a high-stakes
femme fatale with the threat of nu-
clear destruction, he is setting him-
self up for those same old boring ac-
cusations. He deals with this threat
in *London Fields* by having the char-
acter most likely to invoke criticism
— the heartless but irresistible Ni-
cola Six herself — dismiss potential
critics in advance. "Nicola, I'm wor-
ried about you," the narrator/author
tells her. "I'm worried they're going
to say you're a male fantasy figure."
"I am a male fantasy figure. I've been
one for 15 years. It really takes it out
of a girl," Nicola replies, with a glib-
ness rivaled only by that of her crea-
tor. But giving his femme fatale self-
determination doesn't change the fact
that the manipulative, man-eating beauty
is a stock character in the literature
of misogyny, and throwing a bomb
into her story doesn't give it the po-
litical weight Amis seems to be after. ¶

Gifford

continued from previous page

that suddenly add up to something
rather wise for her age. In her flight
with Sailor, she's actually trying very
hard to define who she is and what
love is — and by the end, she proba-
bly has, though not in the way she
might have wanted.

Finally, time closes in on Sailor and
Lula, as it was bound to do. The road
ends, and the freedom and possibili-
ties for choice it represents end with
it. The book's coda, a scene from ten
years later, shows very clearly what
Sailor and Lula have become, what
their worlds have narrowed to. It's not
precisely a tragic, Romeo-and-Juliet
sort of resolution — it's not roman-
tic enough for that — just inevitable

and sad.

Wild At Heart is a quiet, almost
gentle little book — there are no crazy
adventures, very little violence. It's
about two essentially kind and gentle
kids caught up in circumstances be-
yond their control. The fact that David
Lynch is basing his next movie on it
is therefore kind of a kick. I can see
that Lynch might find his basic ma-
terial here, but his end result is bound
to be startlingly different from
Gifford's.

For one thing, this sweet, sad story
shows none of the sort of twisted cyni-
cism one expects from Lynch. Where
Lynch loves seriously crazy or evil cir-
cumstances and characters, Gifford
gives us the gray edges, the sort of
general unmotivated weirdness of the
world — as Lula says, "Wild at heart
and weird on top." ¶

Fighting the Good Fight

War is a common metaphor in "Personal Dispatches," a collection of essays on AIDS

PERSONAL DISPATCHES: WRITERS CONFRONT AIDS.

Edited by John Preston. St. Martin's Press, 183 pages, \$17.95.

By Marcy Sheiner

IN A recent essay about books on life-threatening illnesses, critic Anatole Broyard observed that "The space between life and death is the parade ground of romanticism." It is also a parade ground for rage, denial, terror and grief, as exemplified in *Personal Dispatches: Writers Confront AIDS*.

As the title suggests, the metaphor of war is one that pops up repeatedly in any literature on AIDS. In his introduction, John Preston points out that, while some people object to the analogy, "AIDS is like war in the way it insults nature. It reverses the order of life and death: the elders burying the younger generation."

The analogy to war is also apt in that a certain distance is required to lend perspective to events; thus it has taken 20 years to produce a glut of literature on the Vietnam War. The same was true for World War II and the Nazi Holocaust — art by its very nature will always lag somewhat behind history.

That lag is another recurring theme in this collection. The writers repeatedly point out that "It will be years and years before we understand the magnitude of the AIDS experience." But there are other, more disturbing, obstacles to the act of creation: Many writers are, according to Preston, "so immobilized by the fear of AIDS that they simply couldn't write about it." In addition, the necessity of dealing with daily emergencies and the flagging energy of those who have the virus or are caring for friends who do leave precious little time to reflect on or express one's experience. Finally, the human penchant for denial drastically reduces the size of the audience for AIDS writing: Many, whether infected or not, simply don't want to hear about it.

Recently I participated in a discussion group of writers on writing about AIDS. All of these issues were raised and discussed, but what every one of us expressed most strongly was that — despite the obstacles — writing about our experience, whether as infected people, caregivers, lovers, family or friends, was the only way we as writers knew how to cope with it. It was therefore surprising that none of these essays addressed that point. Perhaps the existence of the book is itself testimony to that necessity.

Of the 19 essays, 12 have been previously published. One, "I Want to Tell Them: Do You Love Your Children? Bring Them Home," tells the story of parents who accepted their son's homosexuality and went on to support and nurture him through illness and death. This piece originally

appeared in *Bay Windows*, a gay publication, and eventually attained national exposure, probably because it portrayed a relationship more easily understandable and palatable to the American public than those described in most other writing about AIDS. The other essays in the collection, however, deserve the same kind of exposure.

In the first essay, "Friends Gone With the Wind," Arnie Kantrowitz intersperses scenes from the movie of that name with images of his friends' funerals so eloquently that the war analogy could not be clearer. Reading this piece, I understood one reason why *Gone With the Wind* has become a perennial favorite at the Castro Theatre. When Scarlett reads through the roster of the dead and finds that every name is familiar, who in the audience, holding a copy of the *Bay Area Reporter* in their lap listing the weekly death toll, can remain dry-eyed?

In "Wandering the Woods in a Season of Death," Allan Troxler shows how AIDS, like any personal tragedy, permanently alters one's view of the universe. As he walks through the forest, he notes the seasonal changes of nature, but immediately realizes that "For some, though, there is the forest fire, or the hunter." He begins to pay attention not only to the life blooming around him, but to the "more extended processes," like the slowly decaying beech leaves, a bleached bone, a cedar skeleton. Troxler uses the vocabulary of nature to incorporate death into life, as the AIDS epidemic is forcing people to do.

Taking the acknowledgement of death even further, Michael Bronski calls for the "politicizing" of death: "The gay movement can learn to deal with death in the same way it has learned to deal with sex: not as a means to an end, as a metaphor, but as a physical experience, a material, not a moral, reality." He suggests the first step is to bring death out into the open, to talk about it, to insist that obituaries not gloss over or hide the fact that AIDS was the cause of death. Like several other essayists in the collection, Bronski refuses to succumb to the romanticism inherent in the situation, or to allow the epidemic to slow down the political gains made by the gay movement.

In "The Fear," Andrew Holleran describes the daily terror of being a gay man in the midst of the epidemic: "After a while the Fear is so ugly you feel like someone at a dinner party whose fellow guests are being taken outside and shot as you concentrate politely on your salad."

Laurence Tate's personal experiences are interspersed with the factual recording of calls received by the AIDS hotline where he works in "The Epidemic." This kind of reportage

hits home with almost brutal force. Hardly any commentary is necessary when one reads, "A man...starts by asking if he's at risk because his lover with AIDS keeps bleeding on the salads he's tossing." There is also humor in this piece, as when Tate speculates on a TV sitcom based on an AIDS hotline: "Lots of guest stars because, you know, nobody lasts too long."

This kind of wry humor runs like an undercurrent through "Liz Taylor, Live!" in which Stephen Chapot, one of four People With AIDS invited to attend a star-studded AIDS benefit, describes the event. When a man in a wheelchair, lugging his own oxygen tank, is given an award, Chapot notes, "This is an audience that gives a man a standing ovation for dying in public."

Such humor, hardly side-splitting, but a welcome respite from unbearable grief, is always to be found in the midst of tragedy. Thus, I was dismayed to read Edmund White's piece on "Esthetics and Loss," in which he sets forth certain guidelines for AIDS literature: "It must begin in tact, avoid humor and end in anger." White claims that humor "puts the public...on cozy terms with what is an unspeakable scandal: death." But as several other writers point out, the public *should* be on cozy terms with death. If humor can make the reading more palatable to those with strong defense mechanisms, so much the better.

There is a deeper reason for my objection to White's "rules": They reek of political correctness, and ultimately aren't very different from socialist mandates that art must serve the revolution, or Jesse Helms's requirements that it promote "Christian" morality. As Michael Bronski says in "AIDS, Art and Obits," "It is the very act of doing something, anything, in the face of AIDS that matters." This kind of imperative brings to mind the famous story of a Jew being carried off to the extermination camps. As the train pulled away, he shouted to those left behind, "Write everything down!" In the face of great historical events, we need all the writing we can get, whether polished or raw, romantic, humorous or angry.

In a piece entitled "A Letter Home On Pride Day," Alan Troxler pays homage to his and his deceased lover's relationship with their neighbors, poor blacks who came to accept and love them. Without pontificating, the piece movingly makes the connection between racism, classism and homophobia, ending with the author's statement of pride that his neighbors have hung his lover's framed obituary in their front hall. These are the kind of connections that need to be made, the coalitions that must be formed if we are to weather this epidemic with dignity and greater wisdom.

And yet, with the wisdom of one obligatory essay by a female caregiver, this collection gives voice to only one population: that of gay white males. To be sure, gay men comprise the largest segment of those who are infected, and the epidemic is decimating the community. But in the last year or two, black and Hispanic IV drug users have become almost as hard hit, and this situation is likely to worsen. While I don't fault this collection for its failure to include a wider spectrum of experience — one cannot, after all, expect one book to be all things for all people — I do hope that eventually we'll hear from other voices as well.

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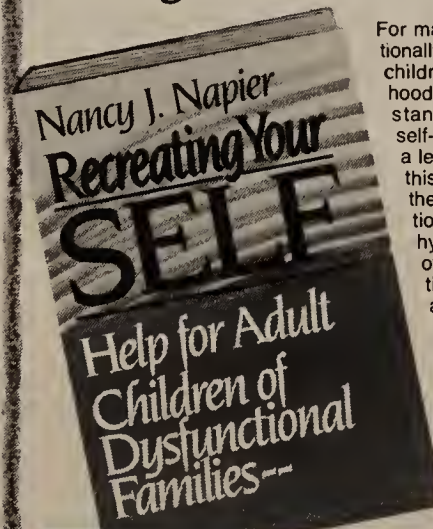
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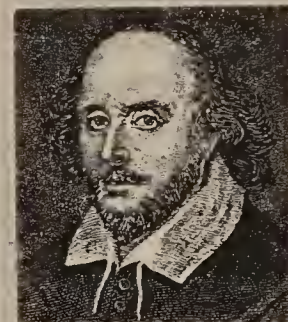
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RULES:

1. The contest is divided into three categories:
a) plays with a Bay Area focus
b) one-act plays
c) plays with two or more acts
2. Plays can only be entered in one category.
3. The contest is open to California residents only.
4. Entries must be completed plays for theater productions.
5. Each entry must be accompanied by a treatment/synopsis that is no longer than three (3) pages. Plays submitted without a treatment/synopsis will not be accepted.
6. All plays must be unproduced, not accepted for production and the original work of the contestant or contestants (writers may collaborate). Plays accepted for production during the contest will be disqualified (the contestant bears the responsibility for notifying the Bay Guardian).
7. Plays must be in English, typed (computer printout acceptable) on one side of 8 1/2" x 11" sheets, bound and in standard play form. Entries must not exceed 130 pages.
8. Each entry must include the following:
a) a completed entry form with signed release.
b) a \$25 reading fee. Please send check or money order only.
c) a self-addressed, stamped postcard for acknowledgement that the entry has been received. Plays sent without all of the above will not be accepted.
- 9) Entries must be in the Bay Guardian office by 5 pm Wed. May 30.
- 10) Bay Guardian employees and freelance writers who have been published in the Bay Guardian since November 1, 1989, are not eligible.
11. The Bay Guardian recommends that plays be copyrighted. For further information, call (202) 479-0700. Winners will be required to copyright winning entries pursuant to Title 17 of the United States Code.
12. A screening committee will select the finalists, from which the judges will choose the prize-winning plays. The judges will be under no obligation to personally consider the winning plays for production.
13. Although copyright will remain with the author, the Bay Guardian reserves the right to publish excerpts from the winning plays or the treatments/synopses.
14. Plays will not be returned.
15. Winners will be notified in September 1990.
16. Deadline is May 30, 1990.

One in a series of annual Bay Guardian contests honoring the best in local poetry, playwriting, fiction, scriptwriting, photography and cartooning.

OFFICIAL ENTRY FORM



I am submitting to you herewith the following described material:

- 1) I understand that you do not purchase literary properties. It is understood that no confidential or fiduciary relationship is established by my submitting the material to you hereunder. I shall retain all rights to submit this or similar material to persons other than you.
- 2) I request that you examine said material with the view of judging the Bay Guardian Playwriting Contest and determining the winners (herein after referred to as 'contest').
- 3) I warrant that I am the sole owner and author of said material, that I have the exclusive right and authority to submit the same to you upon the terms and conditions stated herein.
- 4) I agree that nothing contained in this agreement nor the fact of my submission of said material to you shall be deemed to place you or anyone connected with the contest in any different position than anyone else to whom I have not submitted said material with respect to any portion of said material which does not constitute protectable literary property.
- 5) I recognize that you and anyone connected with the contest have access to and/or may create or have created literary materials and ideas which may be similar to or identical to said material in theme, idea, plot, format or other respects. I agree that I will not be entitled to any compensation because of the use of any such similar or identical material which may have been independently created by you or anyone connected with the contest or may have come to you or anyone connected with the contest from any other independent source.
- 6) I have retained at least one copy of said material, and I hereby release you of and from any and all liability for loss of, or damage to, the copies of said material submitted to you hereunder.
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- 8) Should any provision or part of any provision be void or unenforceable, such provision or part thereof shall be deemed omitted, and this agreement with such provision or part thereof omitted shall remain in full force and effect. This agreement shall at all times be construed so as to carry out the purposes hereof.

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PRIZES

First place (in each of three categories): a stage reading of a scene from each first-place-winning play at the Eureka Theater Co. Monday, October 9, 1990. Winning playwrights will meet with actors and director of Eureka Theater Co. before the reading and reception.

Plus: a portion of the play or a synopsis will be published in a special playwriting section of the Bay Guardian, and winners will each receive a \$150 cash prize.

Second place (in each of three categories): \$150 gift certificate from Solar Lights Bookstore.

Honorable Mentions: \$25 gift certificates from Solar Lights Bookstore.

JUDGES

**Suzanne Bennett, playwright, Eureka Theatre Co.
Misha Berson, theater critic, SF Bay Guardian
Eugenie Chan, literary manager, Magic Theatre
Peter Donat, actor, American Conservatory Theatre
Martin Gage, president, The Gage Group, Inc.
Joan Holden, playwright, San Francisco Mime Troupe**

SCREENERS

**Anna Deavere Smith, artist in residence, Center for Afro-American Studies, UCLA
Susan Guerrero, founder and editor, Words of Women Press (WOW), and artist in residence, Learning Through Education in the Arts (LEAP)
Mame Hunt, literary manager, Berkeley Repertory Theatre
Lisa Lucas, reader, Magic Theatre
Dan Weber, playwright
B.K. Wells, playwright**

EACH YEAR, the Bay Guardian sponsors a series of contests to showcase and promote the variety of talents in the Bay Area. In the following pages, you'll find the winners of the our fourth annual fiction contest, selected from the approximately 500 entries we received. The winning stories encompass a wide range of themes, including the difficulties of communicating with family members, the pioneer spirit of a French woman and sex and nonconformity at the age of 87.

The number and quality of the entries in this year's contest attest to the talent and diversity of the ever-growing Bay Area writing community. To arrive at the three winning stories, the entries passed through a two-part judging process. First they were sent to Jay Schaefer and the staff at Fiction Network, a San Francisco-based syndicate that publishes a biannual fiction magazine and distributes short fiction to newspapers and regional magazines nationwide. Fiction Network read the original 496 entries and chose 15 finalists.

The finalists were then sent to this year's contest judges: Lewis Buzbee, sales representative for Chronicle books, Michelle Carter, assistant professor of creative writing at San Francisco State University, and Mark Childress, author of *World Made of Fire*, *V for Victor* and *Tender*.

The judges read all the finalists' stories and agreed on the top three. Unfortunately,

due to space considerations, we are only able to run the first- and second-place stories, although all three winners are profiled in this issue.

The judges commented that all the stories were memorable, and that the writers seemed to strive for originality. Lewis Buzbee said he wanted to encourage all the finalists to keep writing, as each story had its own voice.

The Bay Guardian will continue to showcase Bay Area talent with its series of annual contests. This year we're substituting a playwriting contest for our screenwriting competition, which is usually announced this time of year. San Francisco has a long and rich history in theater, and we hope this contest will continue that tradition. (See page 10 for details.) The annual cartoon contest is set to be announced May 30th; photography follows, opening August 22nd. The poetry kick-off is scheduled for November 21st.



GUARDIAN GRAPHIC BY ZANNE

First Place

How to Die Happy

By Shoshana L. Marchand

IF YOU MUST DIE, DO IT QUICKLY. GET IT OVER WITH. Dying is no fun. If you must die, have the grace to do it quietly. Dying is not a spectator sport. If you must die noisily, do it with guts and bravado. Force those around you to plug their ears or run from the room. Scream as loud as you can. If anyone tries to politely shove a hanky or edge of a pillowcase into your mouth, bite their hand. Bite it hard. Draw blood.

Above all else, this: avoid the routine. Die with your mouth wide open or your lips clenched into a snarl. Do not allow anyone who looks at your corpse to say that you looked as if you merely slept. When they look at you they should see Death.

I do not say "when" you die. I say "if" you die. For I have found that death is not necessary. I have not died, and I am eighty-seven years old. My daughter and my two sons have all died before me, one of cirrhosis of the liver, one in a car accident and one of a heart attack. I miss them all, but they were always weak children. They did not fight. They each, in their own way, opened the door and in walked the reaper. I prefer to use a stout chain lock.

When there is a knock at my door, I peer out the peephole and

ask who it is. I know that death can look or sound like anyone or anything at anytime or place. I must be careful.

Usually when there is a knock at my door, it is Melvin Schmeiss, my next door neighbor and onetime lover. Melvin has many good qualities, not the least of which is that death would never come in the name or guise of Melvin Schmeiss. I ask you, would you? Death is far too gruesome or dashing, whichever way you call it, to appear as a homely, modest, hairy-chested widower in red Bermuda shorts.

Melvin I trust. Anybody else could be death. Death, like all of us, is a creature of surfaces. Death is the us that does not fight. Death is satisfied with the glimmer of reality, and does not seek further. Death has good reason for shallowness. He must keep his mind on his job. He must not know too much about those whom he must guide out of this world.

MELVIN HAS INVITED ME TO ATTEND A SENIORS' WEEKEND with him, and I have accepted. I am packing a small suitcase. It has a worn old handle that cuts into the skin, but I like it.

Seniors' weekends are held at a campground not too far from here, a place that in the summer holds raucous conventions, reunions, conferences, retreats of Elks, Masons, Rotarians, Catholic Womens' organizations, Hadassah; I suppose for anybody who thinks they've got something from which to retreat. In the winter, these people make way for the old. The campground is ceded, at its least popular time of year, to the Seniors, to the Old and Useless.

I don't think anyone has called me a senior since I was seventeen, and that was in 1919. Some time ago.

Melvin is outside now, packing things into the trunk. He acts as if we are off to the jungles of Borneo. I can see his driveway from my bedroom window. He packs an ice chest, a fold-up easel with attached fold-up canvas stool, in case he should feel the artistic urge, roll-up rattan mats for sunbathing, with jumper cables in case of dead batteries, snow tires in case of snow, and as I can guess from a few years experience with Melvin, three kinds of insecticide and several snakebite antidotes. Melvin routinely keeps a

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small sewing kit in his back pants pocket with his wallet. He is the kind of man who lays his possessions out very neatly on the dresser before he retires. You might say that Melvin is of the old school. I myself would not say this. My husband, now dead, was twenty-five years older than Melvin and he was a raging slob who left urine on the toilet and socks everywhere else.

Melvin is honking his horn. I must join him for the two hour trip to the camp, up a mountain and down again, to the valley where strangers who used to live in cities now keep bees and grow wild rice. This will be a long, bumpy ride. Half an hour ago, as the box suggests, I took two Dramamine for possible motion sickness. I will not tell Melvin this. I would not like to admit to him that I, too, take precautions.

EVERYONE HERE IS MUCH YOUNGER THAN ME. SENIOR apparently means anyone old enough to receive social security. They all pine for Lawrence Welk. They are probably proud to reminisce about World War Two. What a superfluous war. I remember the real one. Perhaps I will tell them I was a nurse, with Miss Nightingale, in the Crimean War. They will no doubt believe me.

Women here outnumber men by three to one, at least. That's what happens. Men don't last.

I borrowed a broom from the cafeteria to sweep out my repulsive "cabin." Now I'm lying on the thin, hard cot. I try to assume an expression severe enough to frighten off mosquitoes.

Dinner will not be served until five thirty, abysmally early. But I wish it were earlier yet. There is nothing to do here. Do you know where everyone else is right now? They are playing Bingo.

I have a roommate. Her name is Lillian. She seems a bit put out to have been placed with me. I am afraid they already think me dull or standoffish because I do not like cobwebs under my bed and have no desire to play Bingo. Lillian is very good friends with two other women, Frances and Delores, who are rooming together. The authorities, I suppose, would not allow the three to share a cabin. Too bad for Lillian. Too bad for me.

The authorities here are college students. They wear long woven lariats with shiny whistles around their necks, and they blow these whistles often. I told my roommate Lillian that I have an unusual sort of deafness which does not allow me to hear high, shrill sounds. This may be the only defense against constant calls to exercise and bingo. What I dread the most is arts and crafts. I will not, I repeat, will not do anything that involves popsicle sticks.

I PEER INTO THE WINDOW OF THE CAFETERIA. NO ONE should know this, but I am secretly interested in Bingo. I always need to know who is doing what with whom. Lillian, Delores and Frances, the mafia, sit in a straight line of three at the frontmost table in the huge, echoing room, facing the Bingo caller. Melvin sits across the table from them, his back to the caller. Melvin never looks destiny in the eye. People chat, eyes intently on their Bingo cards all the while. I can see everything, and no one knows. This is how it should be.

Lillian is wearing an odious little ensemble of lilac and white. Lilac polyester slacks, lilac smock top, Dacron, I believe, and white fake pearl jewelry, a matched set of necklace, bracelet and brooch. Her shoes are white as well, and decidedly orthopedic. I really can think of nothing to say to people like this.

Mel has on his usual bermudas, khaki today, with pockets for every conceivable need. A bowie knife, in its own leather case, hangs from his left rear beltloop. This is in addition to the Swiss army knife on Melvin's keychain. Really, I should not mind his playing Bingo and escorting the ladies. He is only seventy-one, closer to their age than mine, and I have never believed that men are worth fighting over. So little really is. Besides, how could Lillian pose any real threat? Those shoes!

I hunch down against the cold window glass and then scurry back to the cabin, unseen.

BINGO IS OVER. LILLIAN COMES MARCHING BACK, SINGING, at the top of her lungs, "Everything is Beautiful." I pretend I'm asleep.

"Natalie?" That's me. She actually intends to wake me up.

"Natalie? Are you awake? It's almost dinner time." I don't answer.

"You have to get up, Natalie. It's beef stew."

I stretch. "Oh hello Lillian," I say. "How was Bingo?"

"Wonderful. I met the most charming man. His name is Mel. He says he knows you."

"Oh? Is that what he says?"

"He says you're his next door neighbor. You lucky girl."

I say nothing.

"Is he married?"

"No, Lillian," I say. "Melvin is not married. Melvin's wife died years ago. She had a stroke."

"Oh," says Lillian. "How horrible."

"Swift and painless," I say. "Don't worry about it."

"Oh." Lillian looks offended. I don't think she is appreciative of plain speaking. "Well," she says, "at any rate, it's dinnertime. Beef stew. Are you coming Natalie?"

"Yes, I am. Thank you. Wait a moment."

Lillian and I walk slowly down the neat path to the dining hall. They have rearranged the tables so they are no longer all facing front. The room is full of khaki and lilac, and everything at eye level, every head, is gray. People mill around. A man with a butterfly net pantomimes something for a group of fat ladies who giggle at his every move.

I know what I'm really looking for. Melvin Schmeiss. And there he is. He's sitting at a table right in the middle of the room, as popular as always. And with him are Delores and Frances, Lillian's friends. Lillian calls shrilly across the room "Hi Melvin, you cutie! Hi girls!" The "girls" wave back to Lillian, and Melvin looks up and grins. You can always count on Melvin for politeness. At least I hope he's only being polite. We reach the table, like land in the middle of the sea. "Hello, Melvin," I say.

"Well, hello there Natalie," says Mel and he smiles again. I remember that a lover once is a lover always. I look at Melvin's face and I see his chest. I look at his legs and I see his behind. I look at his teeth, his smile, and I see him with his eyes open and staring in the glorious concentration of sex. I look at Melvin's hands and all I can see is...the works.

Mel does have fine hands. He's showing Lillian and Frances all the intricate little blades of his Swiss army knife. There's a corkscrew, a can and bottle opener, several plain blades of varying sizes, and even a highly serrated blade, a little saw. There is a tiny plastic toothpick, colored like ivory, which fits neatly into the rounded end. Melvin has tweezers in his knife. When pulled out, the tweezers spring apart like a pair of legs.

Now Mel opens the final, innermost piece of the knife, his first love of all equipment, the magnifying glass. He tells Lillian and Delores and Frances and I about how a person could start a fire using only the glass and sunlight. A person must stare into the rays of the sun to determine its direction. A person must find the concentrated slant of the sun, and must point the glass steadily. A person must sit very still for hours, waiting for the tiny wisp of smoke to rise from dry, dusty leaves or tinder. A person must not be satisfied with this sign, but must wait still longer, crouched and motionless. "What it takes," says Mel, "is it takes patience."

THE BEEF STEW WAS NOT AS FOUL AS MIGHT BE EXPECTED. The canned string beans were. I am back in my little cabin, lying in bed again. I'm ready to look like sleep personified when you know who tries the door. Sure enough, here's the knock. I roll over on my side to face the wall. I cannot stand another conversation with Lillian right now. Maybe tomorrow. She walks over to the bed and now she will sit on the edge. I imagine it all before it happens: she'll unstrap her horrible, huge, strappy white shoes and groan loudly just to wake me up. Then she will ask if she woke me and she'll apologize.

No. The mattress does not creak. The shoes don't fall. No groan. I turn over and peak out of the corner of my eye to where Lillian should be sitting. But no Lillian. Instead a glimpse of khaki, a slightly flabby and familiar leg. It's Melvin. I jump to a sitting position and pull the blanket up to my chin. I am hardly dressed, but for my bra and girdle.

"Faking, Natalie?" asks Melvin.



First-place winner: Shoshana Marchand, "How To Die Happy"

"Most of my stories are too long — I really didn't expect to win this contest," says Shoshana Marchand, the fiction contest's first-place winner. Her award-winning story, "How to Die Happy," is based on memories of visiting her grandmother at a senior citizens camp. "They were treated the way you hate being treated when you're seven, and it just stuck in my mind all this time," says Marchand.

Marchand admires her character because she's brave and bitchy. "To be interesting to me," she says, "a character must have something human and scared about them — perhaps something they always wanted but were afraid to ask for." Marchand adds that people always seem to be doing what they're told, and a story only grabs her interest when a character does what his gut dictates, creating tension.

Marchand has never kept a journal; instead, a folder with scrawled-upon napkins and scraps of paper serves as inspiration. When she feels like writing, she flips through and plucks out a page, embellishing on it. Having no set daily schedule for writing, Marchand claims she lacks self-discipline and says, "I used to feel bad about it, but I want to have a life."

Originally from New York, she moved west with her husband (then her boyfriend) to make a go of it in California, and applied to San Francisco State University in much the same way she applied to the Bay Guardian fiction contest — on a whim. "I needed someone to beat me over the head to keep writing," she says. She has just finished the graduate program in creative writing.

Marchand is also an artist in residence in the public schools teaching theater, and a volunteer play-reader at ACT. She has participated in the Young Playwrights Festival, and one of her plays was produced off-Broadway in 1982. She has attended workshops at the Eugene O'Neill Theater center in Connecticut, and is currently looking for performers to collaborate with. Now that graduate school is over, Marchand knows she'll continue her literary pursuits. "I can't live without working because I have to pay the rent, but there's emotional rent too — writing."

"Faking?" I say, "What on earth do you mean?"

"Get up and come with me," says Melvin. "It's arts and crafts."

"There is no way, Melvin. No arts and crafts."

"Get up, Natalie, and come make something," he says.

"I am making something," I say.

"What are you making?"

I answer, "Myself happy."

Melvin is quiet for a moment. He shifts his weight from one foot to the other and smiles. His teeth gleam. "Hard to argue with that," he says. "Can I sit down?"

"Please," I say, but I am worried. It has been a long time since I sat in a darkening room with anyone, let alone Melvin, who knows me too well. Melvin can see in the dark.

Mel does not sit in the stool or the chair or on Lillian's bed. He sits with me, on the edge of my bed. He sits very close.

"Melvin," I say, "why don't you sit over there, on Lillian's bed?"

"Because I like it here," he says.

"Oh."

"And," says Melvin, "because this feels most illicit, and because I want to kiss you." He draws close to me and slides his right index finger under my bra strap.

Every kiss is new. I am eighty-seven years old and I am lying on the most uncomfortable cot ever manufactured in the United States of America and I am completely, totally happy. Melvin kisses my neck now, and down, and I push him back a little against the wall, to hold him. "Hey," he whispers, and sounds of long ago, "whoa girl."

I have not kissed in a very long time. I could kiss forever. I don't need to come up for air. I will kiss until I am ninety-seven. I will kiss until I am one hundred and seven. I will kiss until I am seven hundred years old, or until the earth burns up, or until I burn up. I am burning up.

Now Melvin pushes me back, and wiggles his way under the covers. His legs move like a tadpole's. I feel for his belt and undo it. His belt is white and glows slightly in the beautiful dark. I throw it on the floor with a lovely swish and a clank.

The muffled bang of the screen door, and Mel and I sit up fast. Lillian stands in the doorway, black against the blacker outside, her hand against the light switch, shocked and still. She is frozen, as if electric current runs through her from the light plate and roots her to the floor in one complete circuit. Behind her are Frances and Delores.

"Natalie!"

Mel sits up slowly and gracefully.

"Lillian. I'm sorry." Mel is ever the gentleman.

"Natalie!" Frances and Delores echo Lillian. Frances takes charge. "Come on Dolly. Lily, you stay with us tonight. Come on, girls." She pauses for one last sweeping glance around the room. "This," she huffs, "I have seen before!"

They stomp out. Mel and I are silent for a moment. When we look at each other, we collapse. We laugh and laugh and laugh. One of the legs of the bedstead is shaky and the bed thumps back and forth as we roll around half naked and gleeful. My bra and Mel's belt snake together on the floor. We snake together in the bed. Then we turn the lights off and kiss for hours.

The room grows darker. Melvin can see in the dark and now so can I. We have x-ray vision, Mel and I. We see past reason, to impulse. We see through bone and veins and blood and nerves. The room grows darker.

Sometime during the night, a stranger knocks at the door and I let him in. Sometime during the night, I die.





GUARDIAN GRAPHIC BY RUSS ANDO

Second Place Simone

By Tice Deviras

SIMONE DIDN'T WANT TO GET OUT OF BED. IT WAS Christmas Eve. She had fallen asleep with her clothes on again, and now her dress was twisted around her legs. In the year since her husband had died she had fallen asleep fully dressed so often it no longer upset her the way it used to.

She sat up. She waited for her eyes to get used to the darkness rather than open the shutters and let in the light. On the bedside table was one lamp and Marcel's photograph, taken when he was in the Chasseur Alpin. Though he was sixty when he died, she liked this photo best. It reminded her of the time when he was at war, the only other time she had been without him in forty years. His more recent photos were downstairs in the parlor, or mounted on the marble plaques of his grave in the cemetery near Albain.

She got up and slipped an apron over her dress, adjusting the strap around the neck. The little blue flowers on the apron bothered her. They seemed too festive, but it was the only apron she owned. She put on heavy wool socks and garden boots. Dressed for the day, she went downstairs.

The small clock on the mantel chimed six as she passed through the parlor on her way to the kitchen. Yesterday's coffee waited on the stove in an iron pot. She put some wood in the stove, lit it, and waited. Tonight, her son and daughter-in-law and the children would be there for dinner. She began making the soup, preparing the meal she had been thinking about all month.

Outside, Madame Duma and Madame Sanchez passed in front of her house, both carrying wicker baskets filled with apples and pears; Simone's was the only house on the dirt path between Albain and St. Jean. The ladies stopped chatting and looked in the direction of the house. Simone pulled back from the window. It would be too easy for her to become distracted by visitors today. She had work to do.

Simone prepared the soup, forgetting to drink the coffee that boiled in the pot. It took her most of the morning to chop and peel vegetables, much longer than it normally would. I'm getting old, she told herself, but she knew she had slowed down on purpose. She was in no hurry to get to the barn. She lined a roasting pan with cut potatoes and put it aside. Just before leaving the house she set up a pot of hot water and left it simmering on the stove.

Making sure to see the path was clear, Simone wrapped a woolen shawl around her shoulders and stepped outside. The beads in the doorway clattered behind her. They were rather useless, for in the summer the flies buzzed from room to room anyway, but a screen was too expensive.

She started up the road toward the barn, her wheelbarrow tipping from side to side as she rode over twigs and frozen snow. The Alps surrounded her on all sides, blue with winter frost. Having gone only a short distance, she set the barrow down and rested on its edge. She rarely remembered feeling as tired, and as she mused upon a single bird groping in the frost for something to

eat she felt a hand touch lightly upon her shoulder.

"Are you all right, Simone?"

"Yes, I'm all right," she said, turning toward the voice. "Thank you, Fernando. How are you?"

Fernando drew his gloved hands up to his neck, holding the collar of his jacket closed.

"Cold," he said.

"Yes, it is." She did not feel cold.

He shuffled his feet back and forth and averted his eyes.

"Do you need help?" he asked, shifting around, holding his collar closed. "Do you want me to push this up the hill for you?"

His eyes were puffy with sleep or more likely from drinking the night before.

"No, I'm fine," she said, and stood up. "It's not even full."

She was at least a foot shorter than Fernando, but in no way looked slight or frail in comparison. She would have liked to let him help her but was afraid he might stay around too long and get in her way. She was in no mood to entertain anyone with drinks and biscuits this early in the day.

"Well," he said, finally edging away. "If you need anything..." but he stopped mid-sentence, uncertain of himself.

Simone stepped back towards the arms of the barrow, waiting for him to leave.

"I've got to go," he said, and made an awkward geture toward the road as though he might have suddenly remembered an im-

continued next page

continued from previous page

portant appointment or realized, perhaps, that he was keeping her. She gave him a queer smile, part reproach, and part understanding, then watched as he walked slowly toward the bistro to spend the day. The heel of his left shoe was loose and clicked with each step. The back of his pants sat low on his thin hips. He was younger than Marcel, but looked ten years older. Everyone within fifty miles knew his story.

It was Christmas time, ten years ago. He had left his wife and son sleeping in their rooms to go have a drink with the men, forgetting to shut off the lights of the Christmas tree. When he returned, the fire had already reached the second story bedrooms. He had scars over eighty percent of his body from trying to save them. Simone could not remember a more tragic passing in her sixty years there, and always included Genevieve and Jean-Claude in her evening prayers.

As Fernando neared the foot of the path, he took off his right glove to light a cigarette. Simone felt a numbness, an uncomfortable closeness, seeing the pink scarred hand in motion, its skin half-dead, half-alive. She turned away. His suffering was so visible it hurt to watch him. She thought of Marcel and the way he died, crying because death wouldn't take him fast enough. A pain so strong he couldn't endure it. His body had swelled as she cleaned and dressed him in preparation for the mourners. She had felt like a thief, soaping up his finger to pry off his wedding ring.

Simone steadied the wheelbarrow and started up the road again. Beyond the barn, at the entrance to the village, lay the cemetery. She would go by later, she thought, to say a prayer and freshen the plants.

Inside the barn the air smelled of fertilizer and dried wood. A star in the side window, where a pebble had gone through years ago, let in a thin ray of sunlight. A row of cages lined the right wall.

The rabbits rushed to the fronts of their cages as Simone appeared with carrot tops and lettuce in her hands. She opened the cages one by one, pushing the rabbits back with one hand, stuffing feed in with the other. She approached the last cage which held a single female rabbit, the oldest female she owned. The rabbit was done having litters, and wasn't even worth a decent price at the market any more. Simone watched as it waited, then finally opened the cage and sat down with the rabbit in her lap. She stroked its ears and neck, amazed at how calmly it rested there on her knees.

"I've never done this before," she said. "It's different when you have to do it yourself."

The rabbit did not change expression or move. Simone looked up to the opposite wall. There, over a blood stain, dry and cracked with age, hung a noose, and beside it, a hammer. Simone put the rabbit back in its cage without feed. I'll do it after the cemetery, she thought. I can't go see him with blood on my hands.

Simone held a small Christmas cactus in her arms which blossomed with rose colored flowers the shape of tiny bells. It bobbed up and down as she walked, the coldness in the air making it harder for her to breathe. In front of the high iron gates of the cemetery stood a long row of rose bushes, pruned for the winter. As she pushed open the gate, bits of black chipped paint came off in her hands. Simone stopped in front of large family plot, a solid white marble square. Marcel's was the last name printed on the tombstone, his great-grandfather's the first.

She placed the plant by the headstone, then cleaned and polished the photographs and plaques that decorated the grave. Hers said, "A Mon Epoux Regrette," mounted beneath a studio picture of Marcel in a suit and tie taken just before he had gotten ill. It was one of the only pictures of him clean-shaven.

She knelt down, using her dress to protect her knees from the rough gravel surface. She tried praying for him, but could think only of last Christmas. He had been very sick, but had insisted on the traditional gathering. She had helped him to the barn, and for

the first time watched as he slipped the rabbit's feet through the noose.

"Watch carefully," he had said, and she was afraid for a moment that he wouldn't be strong enough to do it in one try and the animal would suffer. He raised his arm and in one clean thrust it was over, the rabbit's ears dripping in blood.

Simone raised herself off the ground and took a handkerchief from her pocket. She stood until she felt strong enough to leave.

Simone entered the barn slowly and walked to the oldest female rabbit. Her son had offered to take care of this for her, but she had wanted to do it. No, was all she had said, and after he left, she could not think of why she had turned him down. If it weren't for the children, she thought, she might have skipped Christmas this year.

Simone released the rabbit from its cage, holding it firmly with both hands. Marcel had warned her never to name them, and she had obeyed, not understanding why until today. Half-way across the room the rabbit began to struggle and Simone nearly lost her grip. She slipped its feet in the noose and tightened the rope. Backing away to get the hammer, she fixed her eyes on the spot over its brain. Without shifting her gaze, she swung. There was a sharp squeal, then silence. The blood dripped evenly, as she had seen once before. She untied the rabbit, and wrapped it in a cloth.

Fernando staggered down the road as she came out of the barn. She had not wanted to run into anyone, and realized, too late, that he had not seen her at first, but she had lingered in the road too long and been spotted. Standing there, with the blood beginning to seep through the cloth, Simone lifted the rabbit slightly up, as if showing a prize. An edge of guilt seized her, then stopped.

"Let's see what you've got there," he said. His words were slurred yet comprehensible. He lifted the cloth gently, exposing a fresh wound.

"You did a good job," he said, nodding, seeming almost sober in this familiar task. He tilted the rabbit's head back and forth and brushed its fur to see if there were other wounds. He covered it back up and patted the cloth down. "Very nice. Very professional."

She could feel the blood, warm against her hands, and for the first time noticed her apron was badly stained.

"Oh, my goodness."

"That's normal," he said. "But maybe next time you won't be so messy."

She looked up to see he was teasing her. It felt strange and pleasant at the same time, having such a normal conversation with him. Suddenly, she didn't want him to leave.

"It wasn't as hard as I thought it would be," she said.

"It never is."

"No?"

"You get used to it." He shrugged and pulled a flask from his coat pocket. "Do you mind?"

"No."

She watched him empty the pint in one painful swallow. He re-

placed the cap and put the flask away.

"No. I don't think I will," she said.

"What?"

"Get used to it."

He wiped his mouth on his glove and tried to step around her.

"I won't keep you," he said. "I know you have work to do."

"No. It's all right."

He started down the path.

"Won't you join us?" she asked.

He stopped. The sun had set behind the mountains about an hour before, and it was that time between daylight and darkness when everything seemed still and forgotten. She wondered how long it had been since he was invited anywhere.

"Don't try to help me, Simone."

"I'm not."

He turned to face her, his eyes and cheeks so red they looked sore.

"You don't understand, I can't. I don't know how you do it."

She had never really thought about how.

"It's not easy for me either. I do it because I have to."

He rubbed his face and eyes and made a brisk sound.

"Oh, God."

"Please join us," she said.

"I haven't been out..." he stopped. She felt herself wanting to touch his shoulder but resisted.

"Yes," he said, then looked to the side as if the answer had come from someone else. "Yes, thank you."

He continued down the path, his head bowed. She wondered if he would show up.

"Seven o'clock," she said.

He stuffed his hands in his pockets and nodded. She would set a place for him.

In the kitchen, she began skinning and cleaning the rabbit as she had always done when Marcel was alive. She wished it were larger now that they were six, but it didn't matter. They could fill up on soup, there was plenty of that.

She dipped the rabbit in the pot of hot water that waited on the stove.

"There now." The words came out automatically, though no one was there to hear. Finally, she placed the rabbit in the roasting pan next to the potatoes and garnished it with garlic and fresh basil. It looked pink, familiar.

She went to the bedroom. There, in the armoire, lay Marcel's wedding ring in an open jewelry case. Simone picked it up. It felt smooth, soothing to touch it. There was no numbness this time as the gentle figure of Marcel formed in her mind. She imagined him resting, his body powerful and vital even in his sleep, the way she had always known him to be. She put the ring back. Her palms were warm, relaxed. She chose the best of three dress which hung in her armoire. She wanted to look nice for Christmas.



Second place: Tice Deviras, *Simone*

Tice Deviras is thrilled that "Simone" is her first published work, because it's a tribute to her grandmother. The story is based on her recollection of her grandmother's house in the French Alps and of summers she spent there as a child. The character of Simone comes out of the pioneer spirit of all the women who were part of that region and era. Deviras found Simone easy to write about because she knew her so well.

When she's working on a story, Deviras likes to write continuously until she gets a first draft. "Don't even look at it while you write," she says, "then pick it up later when you can be objective."

Originally from Washington, D.C., Deviras was enticed to move to San Francisco because of its cheap state university system. She decided on the creative writing department at San Francisco State after taking creative writing 101, and is currently finishing the master's program there. While attending State, Deviras worked as editor of Transfer, the creative writing department's magazine. She liked working as an editor because it allowed her to integrate her organizational skills gained from managing a restaurant for six years and her love of language and writing. Now that graduate school is coming to a close, Deviras spends six hours a day writing — resumes. Publishing and perhaps advertising are strong career directions for her.

Third place: Kelly Simon, *Conspiracies*

When Kelly Simon was studying art and literature at Bard college in New York, a teacher told her she'd be another Mary McCarthy, based on a story she'd written. At the time, though, Simon wasn't ready to seriously commit herself to writing. A New Jersey native, Simon and her husband moved to California in 1968. For many years she successfully sold real estate and designed homes. With her real estate income, Simon was able to travel for two months every year, keeping extensive journals on her trips. She found herself drawn to Third-World nations: "They seem less ruley," she says. "There's not so much veneer over manners. How people appear to be is how they are."

Four years ago, Simon quit her real estate job to write a cookbook, and ended up writing fiction instead. She studied with Bay Area writing teacher Tom Parker, and wrote a story a week for a year. "It's generative," says Simon; "the more you do, the more you do — it becomes very fertile." Because of all the isolation and lack of validation, Simon felt she wanted to work with people again, so she's selling real estate again, and says she hasn't been able to write much. She misses writing, though, and is absolutely certain she'll get back to it one day.



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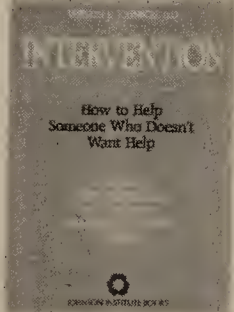
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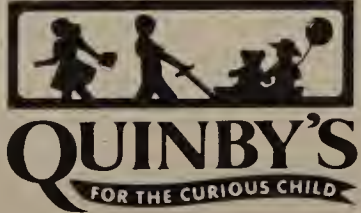
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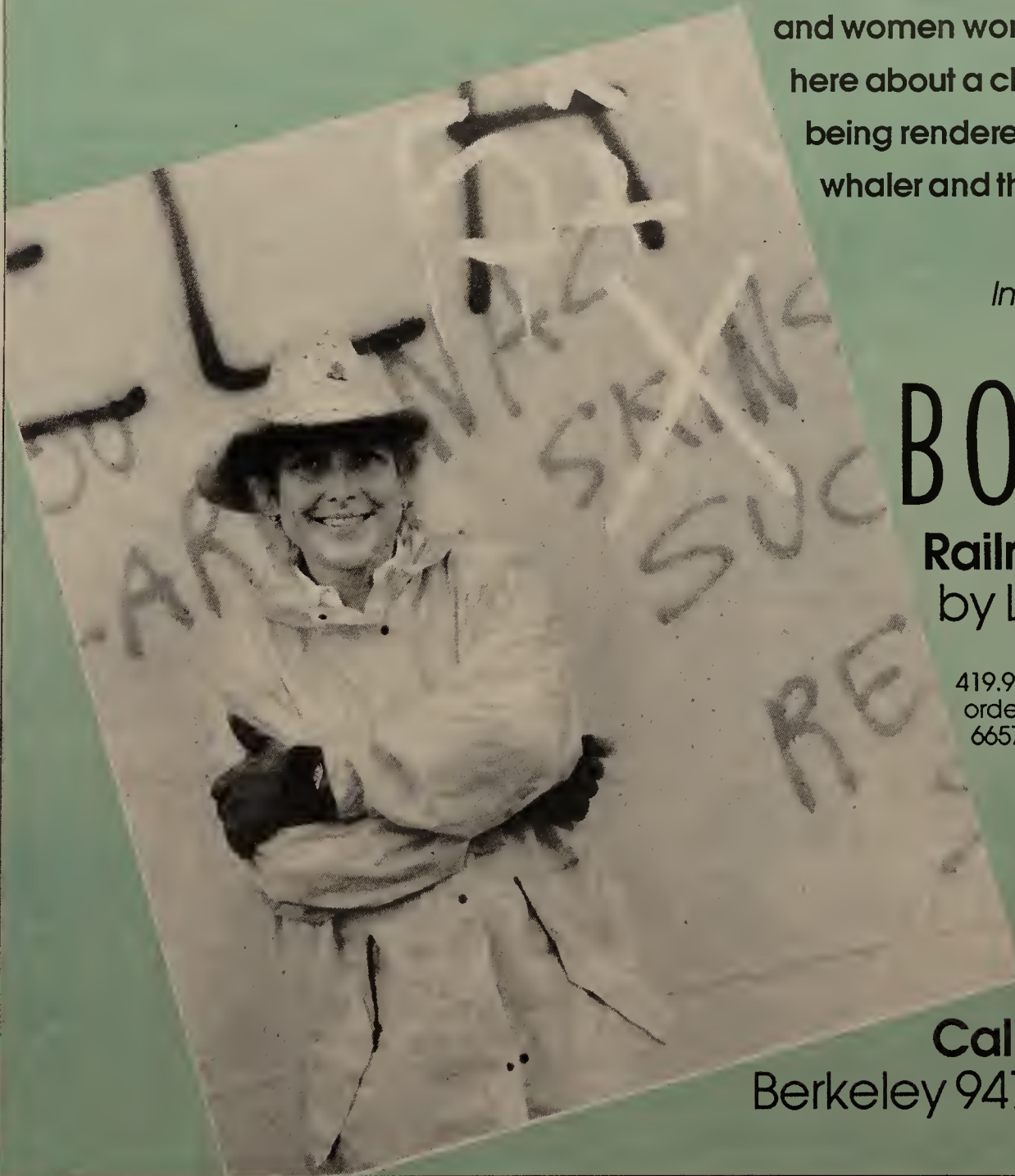
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WHAT'S HAPPENING



A rehearsal of New Music Theatre's "Originale."

ORIGINALE, A "play with music" by Karlheinz Stockhausen, had its U.S. premiere at New York's Judson Church in 1964. It must have been quite the avant-garde three-ring circus. The cast included barking dogs, a live chimpanzee and bowls of goldfish suspended from the ceiling. Charlotte Moorman played her cello in the nude, Allan Ginsberg read his poems, Nam June Paik provided video effects and scattered musicians generated the live and taped sounds emanating throughout the hall. It all added up, wrote critic Alan Rich, to "a dazzling display of arrogant inventiveness under full steam."

On May 3rd, 4th and 5th, about 30 years and a few zillion "happening"-style performances later, New Music Theatre presents the West Coast debut of *Originale* at Theatre Artaud. This local edition involves about 30 humans (including vocalist Pamela Z and action-musician Michael Peppe), plus canines, chickens and a few fish. "The score calls for monkeys or a pack of dogs," says director Randall Packer. "We opted for the dogs."

Dedicated to the preservation of

significant experimental works, New Music Theatre drew big crowds to both a 25th anniversary performance of Terry Riley's *In C* and *CAGEfest*, a celebration of John Cage's art. *Originale* deserves revival, says Packer, because of Stockhausen's early blending of formal, Bauhaus-influenced performance structures with the surreal juxtapositions and open-endedness championed by Cage. Packer notes that the result "is a very German piece. The composer took the kinds of events that go on at a happening and controlled them tightly. Everything is scored."

The Artaud version, which has been given Stockhausen's blessing, stays faithful to that score. It will, however, utilize some art hardware that didn't exist in 1961, like digital samplers and high-tech video. Performances are at 8:30 pm at Theatre Artaud, 450 Alabama, SF. For tickets, call 621-7797.

— Misha Berson

FEARLESS TV

T

THE DEEP Dish TV Network calls itself "fearless television for the '90s." Founded in 1986 by the Boston Film/Video Foundation and the Paper Tiger Collective, it's the nation's first public access satellite network — a growing nationwide forum for community groups and independent producers who speak on intellectually and emotionally stimulating topics such as AIDS, Central America, aging and children's programming.

"Our programs are geared towards public access TV," says Deep Dish director Lorna Johnson. "They're non-mainstream, noncommercial and definitely political. Our goal is to give people a national voice on particular issues — housing, labor, racism. What's important to us is diversity in the issues and the people we reach."

Deep Dish is supported by donations and grants from organizations such as the Rockefeller Foundation, the Paul Robeson Fund and, yes, the National Endowment for the Arts. It has two seasons, fall and spring, each lasting about 12 weeks, depending on available funding. The current season's disparate lineup includes a ten-part series on racism in America, a profile on ACT-UP, a look at the International Women's Day Video Festival and a compilation of everyday Cuban television.

A board of producers and activists, among others, decides what airs, says Johnson. When they decide to do a series on a particular topic — this coming fall it's the environment — they put out a call for coordinating producers who, in turn, put out a call for tapes from film- and video-makers that focus on the environment. Johnson adds that the alternative network is also interested in topics outside the series, and that film producers and community groups can watch for future calls for tapes by being on the Deep Dish mailing list. Write to: Deep Dish TV, 339 Lafayette, New York, NY 10012.

"We're looking for things that wouldn't normally be seen on TV, that don't follow standard form," says Johnson. "We're here to promote public access. People can make their own programs, and they have a voice in the community."

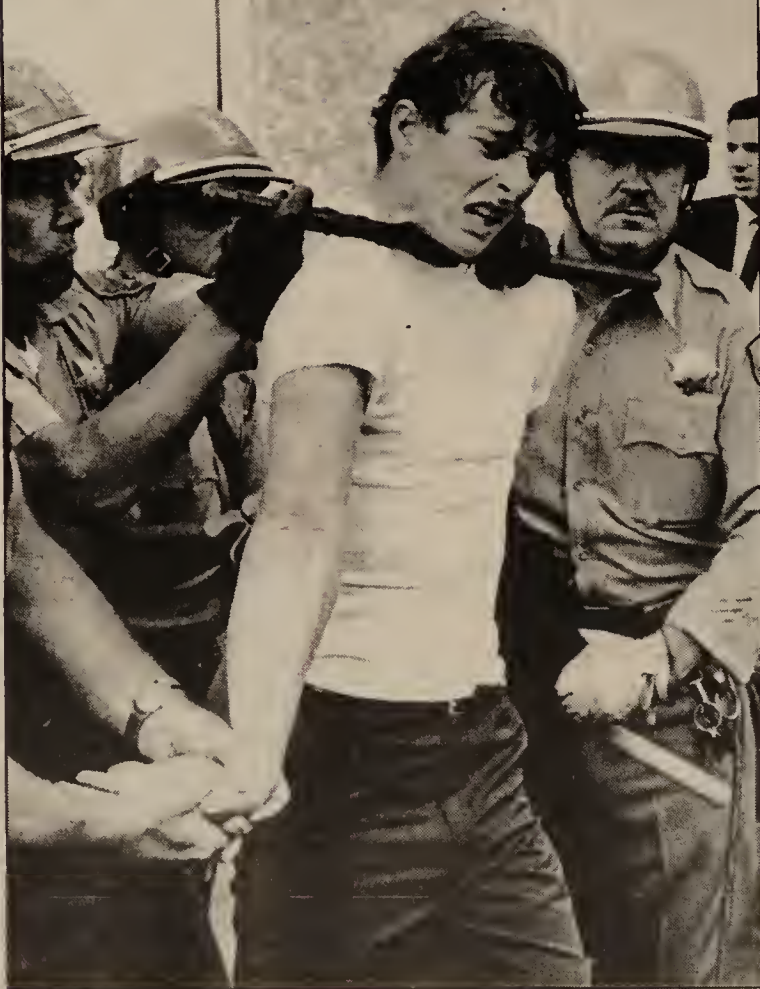
Peralta Colleges TV, produced out of Laney College in Oakland, is the Bay Area's down-link for Deep Dish. Vocom's Channel 25, San Francisco's public access station, isn't running Deep Dish this spring (though they have in the past) because, says Channel 25's Mike Freeman, "We don't have a satellite dish for Channel 25. We only show programs submitted by residents who bring us tapes." Local Deep Dish correspondent Jessie Drew assures us Deep Dish will run again on Channel 25 this fall. For now, look for it on Channel 29 in Berkeley, Channel 47 in Oakland, Emeryville and Piedmont and Channel 59 in Alameda. "I encourage people to call the local stations for program times," says Drew. "This lets them know that people want Deep Dish."

— Lisa Kluber

Satan works in strange ways:
Juan the Snake Dancer joins
members of SF's hip/camp
cabaret scene — Gere Fenelle
and Connie Champagne among
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MOVIES



Stop the Draft Week, Oakland, 1967, from *Berkeley in the Sixties*.

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Q&A. Directed by Sidney Lumet. At the Galaxy, SF; Century, Oakl.; UA, Berk.

By Steve Warren

MOST BAY Guardian readers and writers of a certain age were at Berkeley in the '60s, spiritually if not geographically. Mark Kitchell's *Berkeley in the Sixties* takes us back to those golden days of activism through historical footage and the memories of 15 people who were part of the story.

The decade began with a student demonstration in San Francisco City Hall against the House Un-American Activities Committee, marched through the civil rights and free speech movements, the Summer of Love, People's Park, the Black Panthers and the birth of the women's movement, and focused in the latter half on stopping the war in Vietnam by any means possible.

Witnesses of the period provide an important perspective, seeing now that the counterculture centered in the Haight-Ashbury tried to exist in a

parallel universe, co-existing with the real world, while the Berkeley activists worked to change that world. As the battles became more difficult, the radicals more radical and the confrontations more violent, the original ideals began falling by the wayside and some people lost enthusiasm for the movement.

Some say that Berkeley's media-aided reputation brought kooks from all over the country swarming there. It began in 1960 when HUAC's propaganda film *Operation Abolition*, which tried to show the Berkeley students in a bad light, was seen by many who went to jeer and protest HUAC and found themselves drawn to Berkeley. One of the first was Frank Bardacke, who recalls his early ideals and laughs, "I can almost convince myself of it now."

This film has its villains, too, chiefly UC-Berkeley president Clark Kerr, who sounds like the first yuppie in his speech about "the knowledge industry," and then-governor Ronald Reagan, Chicago mayor Richard Daley and President Lyndon Johnson.

Kitchell's film brings it all back home, documenting the era as well as anyone has done, then or now. He has assembled an eloquent cast, of whom my favorite is Jackie Goldberg, who was a leader of the Free Speech Movement; I seemed to resonate with every-

thing she said.

When at the end of the decade the film seems about to close on a downbeat note, Jack Weinberg casually summarizes the things that were accomplished, how the world changed in ten years, and we realize what an exciting time it was to be alive that the consciousness we have today was largely molded by the events of the '60s.

Berkeley in the Sixties proves history doesn't have to be dull. If you were there, you'll want to see it for nostalgia. In any case, you'll want your children to see it for inspiration.

AFTER ALL that, the world must be perfect, right? Well, except for New York. Sidney Lumet was an activist a generation earlier, and was opposing HUAC when the 1960 protesters were still in diapers. Sometimes his hell-raising spirit results in good movies (*Network*, *Running on Empty*, *Dog Day Afternoon*), and sometimes it doesn't.

Which brings us to his latest, *Q&A*, in which Lumet tries to answer the question, could a white liberal have made *Do the Right Thing*? Unlike Spike Lee, Lumet provides far more answers than questions or at least repeats each answer too many times. His sledgehammer screenplay, from a book by New York judge Edwin Torres, reiterates everything for people who might have gone to the bathroom or concession stand the first time he said it.

Working within his familiar format of a thriller about police corruption (*Serpico*, *Prince of the City*), Lumet studies racism (including anti-Semitism and homophobia) on three levels — open, unconscious and in the form of friendly banter.

Timothy Hutton plays Al Reilly, the new assistant district attorney. He looks as innocent as Kyle MacLachlan on

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PRATFALL FROM GRACE

The rise and fall of Fatty Arbuckle is outlined in a one-man show

ARBUCKLE. By Cintra Wilson, directed by Mary Forcade at Life on the Water, Fort Mason, SF. Plays through May 20th.

By Misha Berson

ACCORDING TO critic James Agee, Roscoe "Fatty" Arbuckle pleased silent comedy fans with "his cold eye and his loose, serene smile, his silky manipulation of his bulk and his satanic marksmanship with pies (he was ambidextrous and could simultaneously blind two people in opposite directions)."

That's probably close to the way Arbuckle would like to have been remembered: as a deft and original clown, a scream in drag, a howl playing a giant infant, a wonderfully asymmetrical foil for Buster Keaton, as a heavyweight with a featherweight's grace — the 300-pound man director Mack Sennett recalled skipping "up the stairs as lightly as Fred Astaire." Not as the scandalous grotesque who merits his own chapter in Kenneth Anger's gloating sleaze directory, *Hollywood Babylon*. Not as the would-be sex maniac whose glory days ended in 1919, when he was accused of raping a starlet at a party and thereby causing

her death.

Arbuckle was cleared of the trumped-up rape and murder charges way back in 1922. But even today, long after his own death, he stays vaguely guilty in the public image court, lingering there as a kind of tawdry fat-joke. Even the basically sympathetic 1975 movie, *The Wild Party*, with James Coco as Arbuckle, gave his tragedy a lurid spin, reveling in the murkiness and public ballyhoo.

In a new, one-man drama about the comedian, playwright Cintra Wilson and actor Micheal McShane make their own sympathies clear from the top. The title of their show, now debuting at Life on the Water, is *Arbuckle* rather than the catchier but less respectful *Fatty*. Once again, the portly comedian's swift tumble from public grace is recounted in detail. But the less familiar tale of his rise to fame, complete with merry examples of what made him famous in the first place, is also aired. And there's an attempt, if a muddled one, to see the Arbuckle affair as a great American tragedy, an early example of our hypocritical obsessions with sex and celebrity.

Whatever the strengths and weaknesses of Wilson's script (and it has both), much of the burden of *Arbuckle* rests squarely on the broad shoulders of its star, McShane. He carries it off, all

THEATER



Can Bay Area favorite Micheal McShane fill the shoes of the legendary Fatty Arbuckle?

90 minutes of it, brilliantly — even when the play isn't helping him much.

McShane is a natural to play Arbuckle, and not just because he wears roughly the same pants size — though that can't hurt. A leaner actor, say Robert DeNiro, might pick up the weight for such a role — but how could he accrue the years of taunts, the wobbly self-image that must come with years of excess poundage? But along with the girth, McShane, who is leaving the Bay Area scene after years of fine work at many theaters, also has the acting and comedic chops to bring

Arbuckle back to life. And that he does, right from his poignant delivery of the play's trenchant first line: "People feel funny around a fat guy, unless the fat guy is funny."

Arbuckle was indeed funny, and his deep eagerness to please informs all his work on film. It also informs the engaging, very expository first half of Wilson's script. Dressed in Arbuckle's standard film uniform of baggy peg-legged suit, suspenders and derby, McShane zips through a series of short biographical "takes." Aided by blackouts and costume changes, he's

Arbuckle the disgruntled waiter in his dad's restaurant, then Arbuckle the vaudevillian specializing in drag singing roles, Arbuckle hitting up Mack Sennett for a movie job (and punctuating the request with a backflip), Arbuckle shyly wooing his first wife Minta and, more darkly, Arbuckle hooked on heroin after a stunt accident.

Threaded through are precisely re-enacted bits from Arbuckle's classic one-reelers, performed in flickering light with rooty-toot music in the

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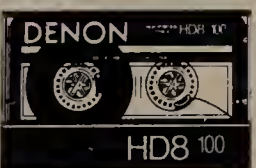
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MUSIC



PHOTO BY BLEDDYN BUTCHER

Music with substance: The Chills' sad yet beautiful songs tell about real people and the way they think.

THRILLING CHILLS

Despite impressive talent, recognition has eluded The Chills

By Gina Arnold

IF YOU'VE been going to rock concerts for any amount of time at all, surely you remember one that stands out above the others, a concert so good that when it was over, you just stood there in the middle of the dance floor, too awed even to clap. The kind of concert where the time goes by so fast it makes you positively dizzy. I'm not talking about your ordinary great show, the kind where you end up in a sweaty frenzy, glad to be alive. I mean the kind that somehow changes your perceptions, maybe even your life.

In more than a decade of concert-going, I have been to exactly four such shows. The first three, in chronological order, were by Bruce Springsteen, The Clash and R.E.M., all of whom went on to massive fame and fortune in the years that followed. The fourth one occurred on July 10th, 1987, and it featured a little-known New Zealand band called The Chills.

The show took place at the Cat Club in New York City on a night that was stifling hot in that smelly, uncomfortable way that only New York City in July can be. The Chills went on at 3 am, after a well-received set by They Might Be Giants; the club was emptying out when the New Zealanders took the stage. But when the opening organ chords of the song "Rain" from the yet-to-be released LP *Brave Words* rang through the room, time suddenly stopped for an hour. And at the end of it, a row of A&R people from various record companies paid The Chills the highest compliment you'll ever see at an industry showcase: Instead of clapping, they waved dollar bills.

For any struggling rock band from any country on earth, that moment would have been sweet. But for The Chills, who have been plagued by problems since their second keyboardist, Martyn Bull, died of leukemia in 1983, it was an especially rewarding scene. The Chills, personified by singer/songwriter/guitarist Martin Phillipps, have been lauded by critics in New Zealand and London as one of the major new talents of the decade ever since, at the age of 16, Phillipps penned the charming, heady, delicious rock song "Rolling Moon" and released it as a single on New Zealand's fledgling Flying Nun label. But partly because of the obscurity of New Zealand, and partly because of other difficulties, seven years later

the band was still barely known overseas.

"People don't realize how prohibitively expensive it is for us to leave New Zealand," explains Phillipps. "Even not including airfares, touring is a huge investment in New Zealand alone. To get a truckload of equipment over the Strait (between New Zealand's north and south islands) is a massive expense. That's why in order to take your career seriously you have to go abroad."

In 1985, after earning the \$20,000 needed to fly to London, The Chills finally succeeded in getting a British independent label called Creation to release its collected singles, 1981-1985, as an album entitled *Kaleidoscope World*. Just after its release, however, the group fell apart again, leaving Phillipps bandless and back in New Zealand. By the time he got another band together and had earned the money to go back to London, the buzz about The Chills had died down. So the New York City show, and the label interest it generated for the band, was not only appreciated, but a surprise.

But, Phillipps says, by that time the band had become wary. "It took us seven or eight months to make a decision as to who to sign with, because we didn't want to make a wrong move," he recalls. "We finally decided that with Slash, we'd be priority, as opposed to one of 130 new bands on Warners. This has all taken way too long, really, but there's just been no way to make it happen any faster, no way at all."

The result — *Submarine Bells*, the band's first domestically released album and only its second overall (*Kaleidoscope World*, which has just been released domestically through Homestead Records, is a compilation) — is wonderful. If one wasn't aware that The Chills are actually age-old rock'n'roll veterans (Phillipps is going on 26 now), one could consider it an exhilaratingly fresh burst of rock'n'roll energy for the '90s, because seldom has a band this genuine gotten less attention for this much of its lifespan.

"It's actually the first album of ours that represents what we sound like now," Phillipps explains. "*Brave Words* was all old material, so it was all adolescent and angst-ridden. *Submarine Bells* is much more mature."

Like previous Chills' work, *Bells* drips with chiming organ-grinding melodies and minor-chorded pop, heaven-

ly harmonies and an evocative, blue-and-green atmosphere that's extremely likable but difficult to define. Songs like "Dead Web" and "Tied Up In Chains" have a melancholy cast; Phillipps' music has always had sad overtones, exemplified in The Chills' classic "Pink Frost," probably the most haunting song about love and death ever written.

"It's not so much sad," shrugs Phillipps, "as music to make you feel better when you're unhappy. I try to deal with really dark things positively."

To understand how Phillipps makes songs like the somewhat bitter "Familiarity Breeds Contempt" or "Dead Web" (which he explains is about "how some people have a really selfish response to death; how they use it to bring attention on themselves") sound positive, however, you have to hear the music: It's uplifting. In describing it, Phillipps often uses terms like "detached" and "solitary" — attributes he considers virtues.

Many of *Submarine Bells*' songs are about the ocean (and indeed, both the CD and the record jacket include several environmental diatribes, one against nuclear testing and one against drift net fishing).

"I have a love/hate relationship with the ocean, probably because I can see it from my window at home," Phillipps explains. "I'm scared of it, but I could never do without it, maybe because I'm a Cancer. Last year I took this to a big extreme by taking a scuba diving course with my girlfriend in Tahiti. It was terrifying, but a brilliant experience. The only sad thing was, in Tahiti a lot of the coral has died because of the pollution...you'll see miles and miles of it all gray, dead-looking."

Which sounds like just the kind of contradictory, sad but beautiful image you'd find in a Chills song — an artistically rendered version of nothing less than the truth.

"I am on a bit of a crusade," Phillipps agrees, "to show what music can be doing that's not just cheap, disposable pop. I want people to know that it can have some substance to it, that it can tell about real people and the way they think and respond to life and all its quirks. Because," he concludes, "that's what music has done for me." ■

The Chills are appearing Monday, May 7th at the I Beam with 11th Dream Day; show starts at 9 pm. \$8 in advance.

MOVIES

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Twin Peaks, but there's supposed to be street-toughness under that veneer (although Hutton's performance doesn't convince us of it), gained from years as a cop in Harlem and the fact that his father was a police officer who died in the line of duty.

Homicide chief Patrick O'Neal assigns Reilly — whom he calls "Aloysius Francis Reilly" to emphasize why he thinks they can relate to the simple case of Officer Brennan (Nick Nolte), "The toughest, most dedicated police officer it's been my pleasure to know," who claims he shot a Puerto Rican drug dealer in self-defense. Reilly is to take Brennan's statement and rubber-stamp it. But a .45 was found in the hand of the deceased, and people who knew him insist he never carried anything larger than a .32. This discrepancy leads Reilly to disobey orders and make waves.

To make things more complicated, Reilly's got a personal interest in the case. Drug dealer and hostile witness Armand Assante's woman (Jenny Lumet, given a nice showcase by her father) used to be Reilly's, and he's still in love with her. She dumped him because she didn't like his reaction when he discovered, after dating her for two years, that her father was black. He's still fighting his unconscious racism, and this is drummed into our heads even harder than the other points to put us in touch with our own unconscious racism.

Brennan's a known racist. He hates "niggers, spics, junkies and fags" — the criminal element in his world — as well as "Jew lawyers and guinea district attorneys." His one black friend is Chapman (Charles Dutton), a former Marine buddy and fellow cop he calls "the whitest black man I ever knew." "It's no big thing," Chapman says of Brennan's racism. "At least with him it's out in the open." Chapman's idea of camaraderie is exchanging racist banter with his Puerto Rican partner, Valentin (Luis Guzman, another excellent supporting player). Sometimes it's hard to tell who's serious and who's kidding.

Not even the gay characters say anything pro-gay. Of two Puerto Rican drag queens directly involved in the case, Roger Montalvo (Paul Calderon) is a stool pigeon who set up the shooting victim for Brennan. Assante takes him to Puerto Rico and hides him out on a boat, after kicking him in the mouth on the way ("You brute," Montalvo responds flirtatiously). The macho boat captain wants to throw him off, because "Roger's habits offend his manhood." The drag queens aren't the least sympathetic characters in the film, but no one sheds a tear over anything that happens to them.

Q&A concludes with what are supposed to be serious ironies that show how widespread corruption is and how high it goes, but there are too many loose ends and Lumet ties them up clumsily. Had the redundancies been trimmed, the film would have been half an hour shorter and we might have had more patience with the filmmaker's afterthoughts.

Re-editing could salvage Q&A in time for its video release, but what's showing in theaters is pretty sloppy. ■

THEATER

continued from page 41

background. (Larry Springer did the ace lighting scheme; the music direction is the good work of J. Raoul Brody.) These silent routines get better and funnier as they go along, suggesting the evolving complexity of Arbuckle's work. The final one, with McShane as a temperamental baby in a giant's high chair, is a mimetic tour-de-force.

The first act of *Arbuckle* goes down easy, but offers only a general view of its subject. That's a common problem in monodramas: characters tend to reveal themselves in interaction, not just via monologues and one-way conversations with imaginary others. What comes through most strongly here are Arbuckle's talent and his work-aholicism, but there are only suggestions of other crucial qualities, like his generosity to colleagues, his lack of sophistication and sexual innocence.

When the second act lowers the boom of fate on Arbuckle, you wish you knew him — and the film milieu he loved — better. But the script doesn't keep filling in his sketchy personality: instead it gives way to an impressionistic rendering of his ruin. Arbuckle-the-man fades out; Arbuckle-the-victim fades in.

The story of that disastrous party (which, by the way, took place at San Francisco's St. Francis Hotel), and the protracted legal crucifixion of Arbuckle that followed, is spun out far too laboriously here. McShane is made to dash from court, to cell, to hotel room frenetically, giving testimony, reenacting events and spouting such observations as "The gods emerge from the severed genitals of other gods."

The frazzled McShane, supported by Mary Forcade's clear direction, keeps your compassion and your interest. McShane is the kind of actor who draws you in close, even when he's working uphill. The problem lies in Wilson's slack yet manic script. She seems to be writing a vintage trial movie here, with quick-cut flashbacks and overwrought epiphanies. When she jerks out of that mode, and back to her own vivid imagination, things get weirder but more interesting — especially in a long passage where she imagines Arbuckle as the sort of evil satyr newspapers like Hearst's Examiner made him out to be.

In this fantasy sequence, and in random gleaming lines of dialogue, Wilson hints at her deeper understanding of what the Arbuckle affair might signify. The public could love its jolly fat clown, but only if he was asexual; once sexualized he became a demon — too grossly primitive, too lustful to entertain the kiddies, even after his innocence had been established. The contradictory idea of American innocence is, in fact, what this story is about. If Wilson is clumsy in conveying Arbuckle's troubles, perhaps it's because she hasn't fully established the fragile innocence of his personality, and the halcyon spirit of early Hollywood before the movie-going public showed just how vicious it could be — before, as Arbuckle's best friend Buster Keaton put it, "The day the laughter stopped."

With a second act as lean and straightforward as its first, *Arbuckle* could be a more entertaining, and probably more superficial, homage. But that wouldn't be characteristic of Cintra Wilson, who at the tender age of 22 has confronted the fine line between innocence and decadence in all her plays. It probably wouldn't have been enough for Micheal McShane, whose soul is so obviously invested in this project.

At the end of the piece, through sheer force of acting passion, McShane triumphantly pulls us inside Arbuckle's private pain. The comedian is invited back into the film world after years of legal battling and professional ostracism. But it's a hollow victory; he's already physically and spiritually wrecked. McShane's elation at the news of the new film contract dissolves into tears, his tears turn into aching laughter, his face crumples and rises, a vibrating mask of comedy one moment, of tragedy the next, then both at once. It's a shattering moment. And it's a bravura caper to Micheal McShane's years of glorious performances on local stages. ■

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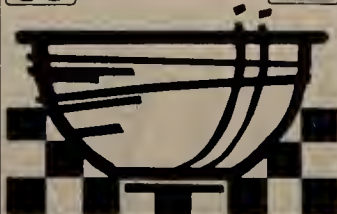
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DAYS A WEEK

A new generation of art: Terri Garland's "Klan Girl" exposes racism in the SFAI MFA show opening Sat/5.

4

FRIDAY

'SAVE THE I BEAM BENEFIT JAM'

Who would think a club that's been around for years could be hassled about their noise level? Leave it to gentrification to create problems in the neighborhood. The I Beam's gathering all its resources to fight a court battle to stay in the Haight. Tonight's benefit sounds like the place to be with some of their best acts jamming in one (hopefully not over-packed) performance. Tooth & Nail, Ted Zeppelin, Chris Isaak, Primus, Limbomaniacs, Smoking Section and Penelope Houston perform with members of other bands including Buck Naked and Sister Double Happiness. They're also asking supporters to attend



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pin," "Birdland" and "All Blues." 8 pm, First Presbyterian Church, 27th St. and Broadway, Oakl. 444-3555. (Also Sat/5.)

SF TAIKO DOJO 3,600 miles is a long way to run, but the "Run For Land and Life" has lured supporters in its treks through the American West and Japan. This year "Sacred Run Europe 1990"

but these vintage posters of turn-of-the-century leisure lifestyles only get more ridiculous with time. Mucha, Cheret, Cappiello, PAL and others from this "era of new freedoms and changing tastes" created the posters on display. Through June 3rd, Mon.-Fri., noon-6 pm, Sat., 10 am-6 pm, Harris Gallery, 2842 Prince, Berk. Free. 658-6609.

PULP PLAYHOUSE Western is the genre of the night in this audience-prompted performance in Eureka's "Pulp Playhouse" series, which happens the first weekend of each opening show. Narrators for the night are include a bounty hunter, Pancho Villa's mistress and a grizzled old prospector. Fri/4-Sat/5 at 11 pm, Eureka Theatre, 2730 16th St., SF. \$9. 922-9375.

IMPROVISATIONAL BULGARIAN ROCK Kitka director Ben Brown and member Mantra Ben Ya'akova make up this new East Bay ensemble, Kutsotsaki, performing with saxophonist Jeff Grubik and the Enormous Ensemble in a concert of what they call "somewhat altered" Eastern European folk music. 8 pm, Studio Four, 2702 18th St. at York, SF. \$3. 826-0612.

'WHO'S THE LANDLORD?'

ATA's latest political art show targets housing and urban culture with both an exhibit on the site and performances, films, dances and forums to discuss the issue. It's homelessness, arson, the Mission Bay Project, political corruption and models for positive neighborhood growth that the multimedia series explores. Tonight, you can check out the gallery show; Sun/6 join with panelists for a tenants and tenants' organizations forum with

Thurs.-Sun., 11:30 am-8 pm; tenants forum, Sun/6 at 2 and 7 pm; video screening, Thurs/10 at 8 pm, Artists Television Access, 992 Valencia, SF. Call for prices. 824-3890.

SFAI MASTER OF FINE ARTS

EXHIBIT The Art Institute's churning out another batch of adventurous artists, and this year's MFA show includes one suspended Installation with performers,

good one, from the free film at 11:30 am, *Japan Live Performance*, to *Angry Earth*, the story of people in a Welsh coal mining district at 5:30 pm. Two other shows that sound interesting for the afternoon are *Oranges Are Not the Only Fruit*, where a young Lancashire girl's budding lesbian affair brings conflict with her fundamentalist family at 5:45 pm, and *Little Thief*, Maurizio Nichetti's satire of Italian film at 6:15 pm. Kabuki 8, Post at Fillmore, SF. \$6.75. 762-BASS.

BIRD CITY Based on the ancient Greek play, *The Birds*, Bird City gives the Bay Area Youth Opera (7-16-year-olds), a chance to strut their stuff in David Ahlstrom's jazz, rock and rap opera. Sat/5-Sun/6 and Sat/12-Sun/13 at 3 pm, Mission Cultural Center, 2868 Mission, SF. \$8-\$6. 431-2077.



That mod motor dude look: DNA hosts a painted leather jacket fashion show Tues/8.

their hearing Tues/8 at the Hall of Justice and write letters on their behalf to the "Committee to Save the I Beam," 1748 Haight, SF 94117. Tonight's jam starts at 7 pm, I Beam, 1748 Haight, SF. \$10 advance. 668-6023.

CHEAP ART SHOW For those who've plastered their walls with the five-cent treasures snatched up at Cheap Art's opening a few months back, their new exhibit, "Cheap Ecology: Life Without Nature," provides more constructions of "nature" and more philosophical thoughts about capitalism and corporate corruption, for dirt cheap. Call for hours. Cheap Art Store, 537 Divisadero, SF. Free. 885-0720.

OAKLAND YOUTH CHORUS/ JON HENDRICKS This is not your run-of-the-mill high school recital. With a program of works by Duke Ellington, Billie Holiday, Lady-smith Black Mambaso and a Nigerian praise song, they join what some consider to be the "father of vocal jazz," Jon Hendricks, for Hendricks' arrangements of "Everybody's Bop-

Jam with Tooth and Nail to "Save the I Beam" Fri/4.



ing, 3543 18th St. near Valencia, SF. \$5. 444-5701.

PERFORMING ARTS AND CYCLING POSTERS Vintage impiles a certain well-aged quality,

presentations and panels including members of Art House, SF Apartments Association, St. Peters Housing Committee and others; and Thurs/10, stop by for a video screening. Exhibit,

school chairs and a circular sandbox, a large grid of photographs of disabled children and an eight-by-eight foot walk-through Klein bottle made with steel rods. Through May 13th, daily, noon-6 pm, with an opening reception Sun/6 from 2-5 pm, Pier 2, Fort Mason Center, Buchanan at Marina, SF. Free. 771-7020.

SF INTERNATIONAL FILM FESTIVAL Why not spend Cinco de Mayo at the movies? Today's selection for the film festival is a

Phantoms of delight: 19th-century poster art on display beginning Fri/4 includes this piece by PAL for Fernand Clement.



POSTER BY PAL FOR FERNAND CLEMENT

PETWALK You'll want to watch your step in Golden Gate Park, because the dog traffic is heavier than usual. In fact, 10,000 dogs and their owners walk through the park and participate in contests for the annual SPCA Petwalk to raise funds for the homeless and abandoned domesticated animals. The owner/pet look-alike contest at noon highlights the competitions, which include a barking contest, a "tricks" contest and "uniqueness" contest. Registration at 8:30 am, Sharon Meadow, Golden Gate Park, SF. \$10 registration. 554-3096.

echo CHAMBER

By Kurt Wolff

BY NOW, most live music junkies around here have heard about the troubles the **I Beam** is currently facing concerning noise levels in the neighborhood. Seems a couple of area residents, Thomas Johnson and Allen Irving, whose Page Street residence lies right behind the I Beam, are bothered by what they call excessive noise coming from the Haight Street club, audible even at approximately 150 feet away. According to police reports, the two have called the club and the home residence of club owner Dr. Sanford Kellman (who willingly gave out his home number to Irving and Johnson in what he calls an effort to be a good neighbor) 164 times over the past 2½ years to complain about the noise. They've also filed complaints with the permit bureau, which, on March 22nd of this year, served Kellman and other I Beam associates with a citation to appear in court on Tuesday, May 8th to defend their right to retain their Dance Hall Keeper and Place of Entertainment permits.

According to the newly formed Committee to Save the I Beam, these are the *only* people who have ever complained about the club in the 13 years its been in operation. And that alone makes the situation rather suspect, don't you think?

The I Beam is a club known on even international music circuits as a major venue for alternative performers. The fact that so many San Francisco music clubs have come and gone, and the I Beam has remained, says something about its integrity, right? To lose the I Beam would leave a huge void in the local music community; a lot of the bands that have played there may not have had gigs in town otherwise, due either to a lack of space, or a lack of interest. Besides that, in the big picture, if the I Beam is ousted, this incident could easily start a rotten egg on a high roll, and who knows what or who would be the next to fall. Hark, do I hear the "censorship" alarm buzzing?

The I Beam is taking this all very seriously. So, just like the censorship issue, those who give a damn need to act now, *before* it's too late. Though it may be hard to imagine two individuals' complaints shutting down a major business (so how come citizen complaints can't shut down a death trap like Lawrence Livermore Labs? or a man getting his legs chopped off can't stop the weapons trains coming out of Concord?), stranger things have happened in this world. "So what can I do?" Petitions to "Save the I Beam" are still circulating — the more signatures, the better. And to

continued next page



Peter Prescott of the Volcano Suns.

continued from previous page
help defray legal costs, the Committee is holding a **Save the I Beam Benefit Jam** at the I Beam on Fri/4. Doors open at 7 pm, and the lineup includes Chris Isaak, Kenny Dale Johnson, Primus, the Limbomaniacs, Sister Double Happiness, Buck Naked, Penelope Houston, The Flaming Groovies, Tooth & Nail and lots, lots more. Finally, you can show support by attending the hearing on May 8th at 1 pm in room 551 at the Hall of Justice, 850 Bryant, SF.

Speaking of the censorship issue, a **National Campaign for Freedom of Expression** has finally been organized. It's a lobbying organization whose mission is, in part, "To protect and celebrate freedom and diversity of expression for artists and audiences in the United States of America." Recommended membership rates are \$15 for individuals, \$50 for organizations. Call (202) 393-ARTS, or write to: National Campaign for Freedom of Expression, PO Box 50245, F Station, Washington, D.C. 20004. There's also a San Francisco Bay Area Coalition for the Freedom of Expression that's membership is consistently growing. Past actions produced more than 1,000 letters to Washington in support of free expression, and future actions include a citywide free expression festival to be held June 22nd-July 4th. Details later, but for further information on the coalition and its actions, write them at 1805 Divisadero, SF 94115. I recently saw a copy of a letter to **George Bush** calling for further sanctions against the National Endowment of the Arts — signed by 61 U.S. Representatives, five of them from California. Don't let a thief steal into your soul.

Slim's sure put on a fun local music showcase last April 22nd. It's great to see a music club that usually features major out-of-town acts focus so intently on what the locals have to offer. Organizers Dawn Holliday and Andrew Burton both said everyone involved had a great time setting it up, and the folks who turned out seemed enthusiastic, too.

The intense power trio **Volcano Suns** play the Kennel Club on Tues/8, along with **Sunhouse**, a newly formed band featuring ex-members of Angst. And for a change of pace, head to Bimbo's 365 Club when that beautiful supper club-ish venue opens its doors for English singer/songwriter **Julia Fordham** on Sun/6 at 9 pm. Rockin Robin's on upper Haight Street has started hosting live music jams each Sunday afternoon, 3-8 pm, featuring **Mike Shapiro**, a former member of a '60s Bay Area band called William Penn and his Pals. Blue, blue river, I'm yours. ■

TRAMANE HAWKINS This Oakland old-time gospel singer returns to the Bay Area to perform with Carlos Santana and Jimmy McGriff. Jesse Jackson and Danny Glover are co-hosting what looks to be a packed, spiritually powerful event. Sat/5 at 8 pm and

presses for them. Daryl Brock, author of *If I Never Get Back*, Eric Solomon, an "expert" on baseball fiction, and Jules Tygiel, author of *Baseball's Great Experiment*, are the featured speakers. 8 pm, Cody's Books, 2454 Telegraph, Berk. Free. 845-7852.

'WHO'S THE LANDLORD?' See Fri/4.

MARY HERCZOG/DEBBIE PATINO See Sat/5.

A "Tinker Bub," one of many contraptions at the Exploratorium's Tinkerer's Ball Thurs/10.

Sun/6 at 3 pm, Calvin Simmons Theater, Kaiser Convention Center, 10 Tenth St., Oakl. \$15. 762-BASS.

OTHER CINEMA Andy and his New York glamour gang won't leave the Bay Area alone. Tonight's program includes an interview with the mod man himself, along with *Beauty #2* starring Edl Sedgwick, Marilyn Monroe screen tests and a video survey of Manhattan's "Voguing" scene. 8:30 pm, Artists Television Access, 992 Valencia, SF. \$5. 824-3890.

CINCO DE MAYO PARADE Mission's the place to celebrate Mexico's 1862 Independence from France. The annual festival and exposition is an extravagant street fair celebration with plenty of people, food, arts, crafts and entertainment at the Potrero Del Sol-Raza Park from 1-6 pm, and it's accompanied by a colorful parade at 11 am up Mission Street and down 24th Street to the park. The festival continues in the park Sun/6 from 10 am-6 pm. Potrero Del Sol-Raza Park, 25th St. and Potrero, SF. Free. 826-1401.

MARY HERCZOG/DEBBIE PATINO These two LA women opened for the Henry Rollins performance at the I Beam last fall, and are doing their own shtick this weekend at local clubs. Their poetry collection, *Spellbound*, has some interesting words about the lives of former punk rock poets. Tonight, the two (Ringling Sisters' Debbie Patino and Herczog) present their spoken word performance. 10:30 pm, The Albion, 3139 16th St., SF. Free. 552-8558. (Also Sun/6 at 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. Free. 861-6906.)

MISSION MURAL WALK Probably the most crowded day of the year for such a tour, but possibly the most authentic: Precita Eyes Muralists offer public walks every month on the first and third Saturday, and present an introductory slide talk by one of the muralists beforehand. 1:30 pm, Precita Eyes Muralists, 348 Precita, SF. \$3-\$1. 285-2287.

THE SPLATTER TRIO Tonight's performance is a "record release" concert for these rock/jazz improvisers who've recently returned from a West Coast tour. Thurs/10, Ralph Carney of Tom Waits fame joins them with one of his strange instruments — Chinese mouth organ, euphonium or musette. 8 pm, The Coffee Mill, 3363 Grand, Oakl. Call for price. 465-3236. (Also Thurs/10 at 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.)

OAKLAND YOUTH CHORUS/JON HENDRICKS See Fri/4.

'DREAMTIME CONCERT' Burrigan Jerome from the Bunjalung nation in Australia tells his "dreamtime" stories. In what the press release calls "a celebration of the land, the law and the people of the sacred Aboriginal dreamtime." He's accompanied by the music of didgeridu players James Harvey and Yehonatan. 8 pm, La Pena, 3105 Shattuck, Berk. \$8. 849-2568.

JAZZ MARATHON SHANTI Project receives the proceeds from this long day of jazz locals' performances including Mark Murphy, Denise Perrier, Graham Bruce & Ensemble, Max & Mona and six others, with comedian Jim Harris. 3 pm, New Delhi Restaurant, 160 Ellis, SF. \$15. 397-8470.

GUNVOR NELSON/WARREN SONBERT Cinematheque presents some of the more esoteric films of the SF International Film Festival today with works by these two Bay Area filmmakers.



New Zealand rockers The Chills (above) with 11th Dream Day (below) at the I Beam Mon/7.



Nelson's *Natural Features* uses layered collage and Sonbert's *Friendly Witness* is a fluid tapestry of shots from a variety of locations with pop and orchestral music in the background. 7:30 pm, Kabuki 8, Post at Fillmore, SF. \$6.75. 558-8129.

'ON WRITING BASEBALL' Three baseball writers wax philosophic today on why they write about the sport, how they feel about it and the broader themes baseball ex-

'ART AND ARTISTS OF SF' Bay Guardian theater critic Misha Berson's class features gay filmmaker Mark Heustis, director of *Chuck Solomon: Coming of Age*, this week. 7 pm, Creative Arts Building, room 250, SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 338-2467.

'MISS OR MYTH?' Beauty pageants have been the stuff of street warfare in the past decade, and Geoffrey Dunn's, Mark Schwartz's and Claire Rubach's documentary talks both to the protestors (the ones who created "Myth California" and forced the pageant to relocate from Santa Cruz to San Diego) and pageant supporters, including Lee Ann Meriweather, in KOED's "Viewpoint" series. 10 pm, KOED, Channel 9.

'THE AGE OF AQUARIUS' This self-proclaimed mod New Age journal of poetry, love and flower power asks for submissions of poetry, artwork, articles and recipes. Their list of sample topics includes UFO sightings, ecology, the resurgence of the Neo-Hippie movement in the '90s, magic and the return of '60s fashions. (You can send for a sample copy for \$2.) Send submissions to: Gerina Dunwich, PO Box 726, Salem, MA 01970.

THE CHILLS This New Zealand pop band's finally making it big in the States. You can see them either at Rough Trade today (at 7:30 pm) or tonight, when the Chicago band 11th Dream Day opens. 10:30 pm, I Beam, 1748 Haight, SF. \$8. 668-6023.

'FROM ANTARCTICA TO MARS' It's certainly a long way to move, but Dr. Chris McKay talks about the possibility of human settlements on Mars. Although it's currently devoid of life, the evidence of liquid flowing sometime in the past indicates life could have survived there. 7:30 pm, California Academy of Sciences, Golden Gate Park, SF. \$4. 863-1719.

'PAINT IT BLACK' "Rad Leather" presents this painted leather jacket party with the Jackson Saints and Suicide Shake; it features a painted leather jacket fashion show. 9 pm, DNA Lounge, 375 11th St., SF. \$3. 626-2532.

RADICAL WOMEN "What's New In The Feminist Movement?" is tonight's topic. The discussion focuses on strategies to stop attacks on working women, people of color and lesbians and gays.

6:30 pm, 523-A Valencia, SF. \$5 donation. 864-1278.



'STARTING OVER: THE ARTISTS STUDIO' I've always thought artists studios were some of their very best creations, and conceptual artist Tom Marioni lives this idea. His Capp Street Project creation is a studio, complete with artistically arranged trash (he's made a world map of beer bottles) and weekly gatherings. You can be a part of the piece by coming to "Cafe Society" each Wed. at 4 pm, joining what Marioni calls "social sculptures." Reception at 6 pm; exhibit through June 30th, Capp Street Project/AVT, 270 14th St., SF. Free. 626-7747.

ALLAN BERUBE His book, *Coming Out Under Fire: The History of Gay Men & Women in World War II*, has been all the rage — a Bay Times cover and the catalyst for numerous veterans' celebrations in the Bay Area. Tonight, this founding member of the Lesbian and Gay History Project talks about the book and the phenomena of gays and lesbians making history. 7:30 pm, Modern Times Bookstore, 968 Valencia, SF. Free. 282-9246.

ROVA SAXOPHONE QUARTET For Rova sax fans, here's an opportunity to see the group demonstrate their technique in an informal setting before the Fri/11 concert at Noe Valley Ministry. (They're also giving out half-price tickets for the show.) 5:30 pm, Community Music Center, 544 Capp, SF. Free. 647-6015. (Concert Fri/11 at 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.)

CIRCUS OZ I guess Aussies can be just as bawdy and ridiculous as Americans: their circus promises a human cannon, nine people on a single bike, a flying trapeze act, high wire, human pyramids, Chinese hoop diving and other strange feats of the human body. Wed/9-Sat/12 at 8 pm, with an additional performance Sat. at 2 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$10.50-\$18. 642-9988.

BLACK SHABBOS These Jewish rappers are on their "Live and Be Well Tour," dressed in Hasidic garb and performing their own version of heavy metal, Beatles and rap songs. Ozzy Beshevis Singer, Shlomo E. and "Blind" Bubba Berkowitz make up the comedy/music group. 8:30 and 10 pm, Great American Music Hall, 859 O'Farrell, SF. \$10. 885-0750.

'SIN CITY' It's a night of "taboo breaking mayhem" with some of SF's best camp, cabaret and strangely erotic acts tonight. Connie Champagne performs her cabaret show with Doris Fish and Phillip R. Ford performing "Babylonia," Juan the Snake Dancer with sensual snakes, the Mad Poets on many stages, Gere Fenelle, Gwenfish and Buckett, the L&M Girls, Madame Fontain's body art and others making mayhem from all angles. 9 pm, DNA Lounge, 375 11th St., SF. \$7. 558-8112.

CARDBOARD FURNITURE Now let's talk about practical issues: How can the stuff last? Brian Gladwell gives an illustrated lecture tonight about his functional cardboard furniture, put together with woodworking methods for strength and durability. 7 pm, SF Craft & Folk Art Museum, Building A, Fort Mason Center, Buchanan at Marina, SF. \$3. 775-0990.

TINKERERS' BALL Contraption is the word of the day, and the Exploratorium's assembled the best

contraption-makers from all over the country in this preview event for the exhibition *Rube Goldberg vs. The Machine Age*. Tonight's ball features the steel drum band Our Boys, and costumes including Pat Olesko's "Keep Your Hands Off Me" with hundreds of stuffed moveable hands, Trimpin's *Modified Accordion*, *Monkey-Organ Grinder* and *Garbage Pail Players* plus tinkered creations by Chico MacMurtrie and Mark Pauline's *Survival Research Lab*. 8 pm, Exploratorium, 3601 Lyon (at Bay), SF. \$65. 561-0376.

LORNA SIMPSON This black photographer's photo and text pieces talk about racism and the lack of attention society pays to an individuals' needs; her lecture tonight addresses abortion, rape, racism, sexism and the difficulty of being a black woman in a white-dominated culture. 8 pm, SF Camerawork, 70 12th St., SF. \$3-\$5. 621-1001.

THE SPLATTER TRIO See Sat/5.



Check out Miss California 1925, Faye Lamphier, and the unflattering secrets of California beauty pageants in "Miss or Myth" Mon/7.



TENDERLOIN WOMEN ARTISTS Tonight's performance (in conjunction with the art opening for Tenderloin women artists) grew from the Tenderloin Reflection and Education Center, a support space for Tenderloin women to share and critique their writing. 5 pm, The Center for Psychological Studies, 1398 Solano, Albany. Free. 524-0291.

RABID COP Television's getting more press and prestige here in America with David Lynch's *Twin Peaks* bringing even the skeptical cinema-only audience to the couch. So while you're in the habit, check out the young local producers on the Community Access station: Kenneth C. Rasak's short "narrative" film about two Kentucky twins makes its way from a Cinematheque Open Screening to TV tonight. It's part of a series created by Kenneth Rasak with help from ATA entitled "Trilogy of Error," and includes "Larry O. Dean's Five Steps to Musical Success" and "Mugsy Goes Wild." 7 pm, Cable Channel 25, CityVisions Community Access.

— Susan Gerhardt

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listings, we must receive complete written information by noon on the Wednesday preceding publication. In order to consider your performance or event in Eight Days a Week, we must receive information at least two weeks before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to: Calendar, SF Bay Guardian, 2700 19th St. 94110.

ART · reach



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Next Issue: June 6th
Deadline: May 31st



EQUATIONS: 5/11 - 6/9
RECEPTION: Thursday, 5/10, 5:30 - 7:30pm

LIQUID EYELINER:
An Exposition of Beauty Mainlined
June 22 - July 28
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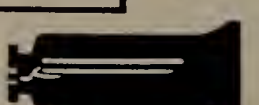
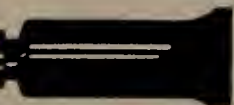
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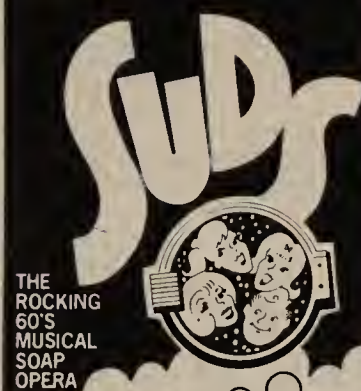
Art

A complete listing of local gallery and museum openings.

Allrich Shows Stone sculpture by Richard Deutsch and works by Glen Kaufman. Through June 30. Call for hours. Allrich Gallery, 251 Post, SF. 396-8896.

Artists Equity Northern California Chapter A collective exhibition of AENCC members' works in varying media. May 11-June 9. Mon-Sat., noon-4 pm. Somar Gallery, 934 Brannan, SF. 626-6800.

"WONDERFUL, WONDERFUL! FORGET ABOUT GIVING IT A 10 - 'SUDS' EASILY RATES 11!"
—Harriet Swift, *Oakland Tribune*



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—Gerald Nachman, *SF Chronicle*

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Margaret Barnaby New jewelry. May 7-June 2. Mon-Sat., 11 am-6 pm. Susan Cummins Gallery, 32 Miller, Mill Valley. 383-1512.

Benicia Open Studios Benicia's painters, sculptors and craftspeople open their warehouse workspaces to the public. May 5-6, noon-5 pm. To receive a map of studio locations, call 746-5516.

Black Arts Festival Exhibit featuring Bay Area black artists. May 5-June 30. Wed.-Sun., noon-5 pm. San Francisco African American Historical & Cultural Society, Fort Mason Center, Building C, 165 Bay, SF. 441-0640.

Book Arts Exhibition Works by students in Mills College's Book Arts program; media range from calligraphic book to experimental printmaking techniques and innovative book structures. May 6-27. Tues.-Sun., 10 am-4 pm. Antonio Prieto Memorial Gallery, Mills College, 5000 MacArthur, Oakl. 430-2164.

Bosman/Goldyne Paintings by Richard Bosman; paintings and drawings by Joseph Goldyne. Through May 26. Mon.-Fri., 9:30 am-5:15 pm; Sat., 10:30 am-5 pm. John Berggruen Gallery, 228 Grant, SF. 781-0126.

Blair Buchanan "Coastlines," a series of photographs. May 9-June 24. Call for hours. The Coffee Mill, 3363 Grand, Oakl. 465-3236.

Laurie Ann Campbell "Harlequin's Garden," an outdoor environment. May 5-June 9. Mon-Sat., 10 am-5 pm. Site 375, 375 Illinois, SF. 495-5800.

Beth Changstrom "Beauty and the Beast Series and other related narrations" — paintings and sculpture. May 7-June 2. Mon-Sat., 11 am-6 pm. Susan Cummins Gallery, 32 Miller, Mill Valley. 383-1512.

Al Chealy Retrospective Murals and other paintings by Al Chealy, whose cerebral palette requires him to paint with his head. Through May 9. Call for hours. Pleasure Endeavors Projects, Laguna Honda Hospital, 375 Laguna, SF. 759-2320.

Cinco de Mayo Exhibit "New Visions in Raza Art-1990," contemporary artwork in various media by Latino artists. Through May 26. Mon.-Fri., 10 am-6 pm. Student Union Gallery, SF State University, 1650 Holloway, SF. 338-2580.

Dan Connally Paintings. Through June 2. Tues.-Fri., 11 am-5:30 pm; Sat., 11 am-5 pm. Gallery Paule Anglim, 14 Geary, SF. 433-2170.

Rosbach/Gladwell Textile baskets by Ed Rosbach; cardboard furniture by Brian Gladwell. May 5-July 1. Tues.-Sun., 11 am-5 pm; Sat., 10 am-5 pm. SF Craft & Folk Art Museum, Landmark Building A, Fort Mason Center, Buchanan at Marina, SF. 775-0990.

Cycling Posters "Turn of the Century Performing Arts and Cycling Posters," an exhibit of vintage posters depicting bicycling as

popular entertainment. Through June 3. Mon.-Fri., noon-6 pm; Sat., 10 am-6 pm. Harris Gallery, 2842 Prince, Berk. 658-6609.

John DiPaolo Paintings. Through June 8. Mon.-Fri., 8 am-5 pm. Plaza Gallery, Bank of America, 555 California, SF. 824-3396.

Dawn Dougan Mixed media photography investigating female athletic activities. Through May 12. Mon and Wed., 8:30 am-9 pm; Tues. and Thurs., 8:30 am-6:30 pm; Fri., 8:30 am-5 pm; Sat., 10 am-2 pm. Academy of Art College, 540 Powell, SF. 765-4200.

Kathryn Dykman Photographs of "People Without Faces." Through May 13. Mon.-Fri., 7:30 am-11 pm; Sat., 8 am-11 pm. Ground Zero, 783 Haight, SF. 861-1985.

Guy Diehl Recent paintings. Through May 12. Tues.-Fri., 10:30 am-5:30 pm; Sat., noon-5 pm. Jeremy Stone Gallery, 23 Grant, SF. 398-6535.

Anthony Dubovsky Paintings and drawings. May 3-June 29. Tues.-Sat., 10:30 am-5:30 pm. 871 Fine Arts, 250 Sutter, #450, SF. 543-5155.

'Earth's Alive' An exhibition in conjunction with the California Institute of Integral Studies to promote innovative action towards environmental concerns. Through May 31. Tues.-Sat., 10:30 am-5:30 pm. Olga Dollar Gallery, 210 Post, second floor, SF. 398-2297.

Peter Edlund and Liz Young Environment installations by the artists. May 8-June 2. Tues.-Sat., 11 am-5 pm. New Langton Arts, 1246 Folsom, SF. 626-5416.

Lily Fenichel Large abstract expressionist oil paintings. May 5-31. Mon.-Sat., 11 am-6 pm. Carlson Gallery, 257 Grant, SF. 982-2882.

Fibermania Show Works by Fibermania artists featuring collage, sculpture and textiles. Through May 30. Mon.-Sat., 10:30 am-5:30 pm; Sun., noon-5 pm; closed Tuesdays. From Near & Far, 202 Sir Francis Drake, San Anselmo. 456-9842.

Fort Mason Artists Exhibition and Sale Showing and sale of work from approximately 80 artists working in a variety of media. May 18-20. Fri.-Sat., noon-11 pm; Sun., noon-6 pm. Southern Exposure Gallery at Project Artaud, 401 Alabama, SF. 564-8669.

Claude Ferguson and Ruth Tunstall-Grant Recent works on paper and anodized paintings. Through May 23. Tues.-Sat., 10 am-5 pm; Wed., 10 am-5 pm; Sat., 11 am-7 pm. Harlequin Gallery, Fairmont Hotel, 170 South Market, San Jose. 279-8001.

'Galeria de la Raza: The First 20 Years' Painting, traditional weaving, graffiti and many other diverse art forms from the archives of Galeria de la Raza. May 8-June 16. Tues.-Sat., 12-6 pm. Galeria de la Raza/Studio 24, 2857 24th St., SF. 826-8009.

Group Show Works by Catherine Courtenaye, Elliot Green and Roger Hankins. Through June 2. Tues.-Fri., 11 am-5:30 pm; Sat., 11 am-5 pm. Gallery Paule Anglim, 14 Geary, SF. 433-2170.

Daryl Grossman Nude and figure ink drawings. Through May 19. Tues.-Sat., 11 am-5 pm. Lees & Lees Contemporary, Inc., 347 Hayes Street, SF. 255-1097.

Group Show Photographs by Phillip Cohen, Michael Foley, Louise Jarnilowicz, Sharon Lockhart and Jacqueline Peele. May 10-June 3. Thurs.-Sun., noon-5 pm. Alligator Gallery, 924 Valencia, SF. 695-0845.

Group Show Photographs by Lucile Dandele and Steve Corley, and drawings by Richard Guy Walton and Daryl Grossman. Through May 26. Tues.-Sat., 10 am-5 pm; Edward S. Curtis Gallery, 247 Sir Francis Drake, San Anselmo. 454-4481.

Candi Harper Sculpture. Through May 6. Tues.-Sat., 11 am-4 pm. 811 Broadway, Oakl. 268-4094.

Hologram Exhibition Holograms by members of the Laser Arts Society for Education and Research. Through July 29. Mon.-Sat., noon-6 pm. Holos Gallery, 1792 Haight, SF. 221-44717.

Soonja O. Kim Paintings. Through May 26. Tues.-Sat., 10:30 am-5:30 pm. Olga Dollar Gallery, 210 Post, 2nd fl., SF. 398-2297.

Susan Landon Figurative and still life paintings. Through May 31. Mon.-Fri., 9 am-6 pm; Sun., noon-5 pm. Sheffield Gallery Oakland Piedmont Jewish Community Center, 3245 Sheffield, Oakl. 533-9222.

Lebadang Printmaking, watercolor, sculpted paper and precious stones and metals. Through May 31. Mon.-Sat., 10 am-6 pm; Sun., 11 am-4 pm. Circle Gallery, 140 Malden, SF. 989-2100.

H. and Thomas Leung Paintings by the father and son. Through May 11. Mon.-Wed., 11 am-9 pm; Thurs.-Sun., 10 am-10 pm. Laniah Galleries, 645 Beach, SF. 398-0106.

Patrick LoCicero "Double Dreams," an exhibit of paintings. May 8-June 2. Tues.-Fri., 10:30 am-5:30 pm; Sat., 11 am-5 pm. Braunstein/Quay Gallery, 250 Sutter, SF. 392-5532.

MESA Gallery Group Show Environmentally focused works in a variety of media from 24 Bay Area artists. Through May 29. Call for hours. Mesa Gallery, 2178 Bush, SF. 921-3592.

Mexican and Chicano Art "Muralism Today-New Expressions of Mexican and Chicano Art in Aztlan," murals by artists from Mexico and the Bay Area. Through May 31. Tues.-Sun., 5:30 pm-11 pm, with additional hours Fri-Sat from 5:30 pm-1 am. La Pena Cultural Center, 3150 Shattuck, Berk. 891-9640.

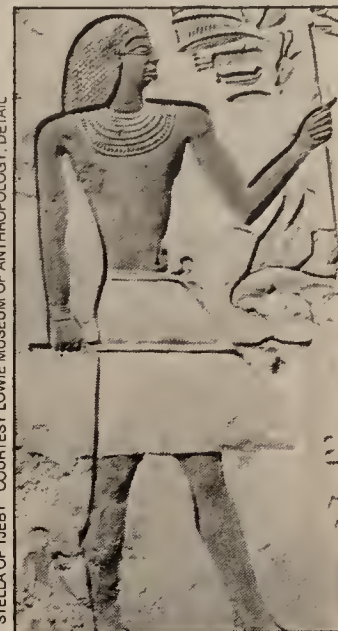
Mills College MFA Exhibition Paintings, sculpture, prints, photographs and

CRITIC'S CHOICE/Art

Ancient Egyptian Art

Bay Area art lovers now have a rare opportunity to view some of the treasures of classical Egyptian art from the Lowie's Hearst Collection in Berkeley. Normally only scholars have access to these funerary statues and wall reliefs from imperial Egypt, some of which date from as early as 2500 B.C. These objects were excavated from the tombs of Egyptian courtiers, who commissioned them to guarantee their success and prosperity in the afterlife. One of the high points of this exhibit is a carved limestone head, an idealized portrait of a palace official. Although the features are stylized, the artist succeeded in preserving the individuality of this now-unknown bureaucrat. Other standouts include a polychrome wooden statue of a young boy, and various limestone carvings of couples, the wives affectionately resting on their husbands' shoulders.

— Anne Hurley



From Palace and Province: Ancient Egyptian Art. Wed.-Sun., 11 am-5 pm, through May 6th. University Art Museum, 2625 Durant, Berk. \$3 admission. 642-0808.

ceramic sculpture by graduating Master of Fine Arts candidates. May 6-June 3. Tues.-Sun., 10 am-4 pm. Art Gallery, Mills College, 5000 MacArthur, Oakl. 430-2164.

'New Places From New Pieces' Works in fabric. May 5-30. Mon.-Sat., 10 am-6 pm; Sun., noon-5 pm. New Pieces Fabric and Chamber Music, 1597 Solano, Berk. 527-6779.

Orrefors Art Glass Crystal sculpture by nine Swedish designers. Through May 31. Mon.-Wed., 9:30 am-8 pm; Thurs.-Fri., 9:30 am-9 pm; Sat., 9:30 am-6:30 pm; Sun., 11 am-6 pm. Orrefors Gallery, Macy's on Union Square, fifth floor, SF. 393-3724.

Valerie Powell Small acrylic paintings. Through May 19. Tues.-Sat., 11 am-5 pm. Lees & Lees Contemporary, Inc., 347 Hayes, SF. 255-1097.

Project Face To Face Mask exhibit to educate about AIDS. May 7-June 4. Daily, 10 am-10 pm. Just Desserts, 248 Church, SF. 267-3090.

Elaine Reichek Early 20th-century photographs paired with hand-knitted effigies focusing on images of Tierra del Fuego Indians. May 8-June 2. Tues.-Fri., 10:30 am-5:30 pm; Sat., 11 am-5 pm. Braunstein/Quay Gallery, 250 Sutter, SF. 392-5532.

'Reverence/Refuse' Exhibit/installation using photographic imagery and waste. May 10-June 23. Tues.-Sat., noon-5 pm. Capp Street Project/AVT, 270 14th St., SF. 626-7747.

SFAI MFA Graduate Exhibition Works from SF Art Institute's Master of Fine Arts graduates. May 5-13. Daily, noon-6 pm. Fort Mason Center, Pier Two, Herbst Pavilion, Buchanan at Marina, SF. 771-7020.

'Spirit in Matter' Multimedia exhibition and performance featuring the work of alumni and students of the Arts and Consciousness program at J.F.K. University. Through May 31 (multi-media exhibit closes May 5). Tues.-Fri., 1-4 pm. Lillian Paley Center For the Visual Arts, 1333 Broadway, suite 100, Oakl. 451-6300.

'Starting Over: the Artist's Studio' Conceptualist Tom Marioni's installation of a functional "studio" environment. May 10-June 30. Tues.-Sat., noon-5 pm; Wed., noon-6 pm. Capp Street Project/AVT, 270 14th St., SF. 626-7747.

Stone, Asman and Randall Marj Burghstahler Stone's and Ann W. S. Asman's "Nature-Connections/Reflections"; Byron Randall's "The Way It Is." Through May 28. Fri.-Mon., 11 am-5 pm. Gallery Route One, Point Reyes Station, Point Reyes. 663-1347.

Lou Stoumen "Odyssey," a series of photographs. May 10-June 9. Tues.-Sat., 11 am-5:30 pm. Michael Shapiro Gallery, 250 Sutter, third floor, SF. 398-6655.

Student Show Works by art students from art classes at College of Marin's Kentfield and Indian Valley campuses representing all media. Through May 24. Mon.-Thurs., 9 am-10 pm; Fri., 9 am-5 pm. Art Gallery, Fine Arts Building, College of Marin, Sir Francis Drake and Laurel, Kentfield. 485-9600.

Merti Walker Recent steel sculpture. May 8-June 1. Tues.-Sat., 11 am-6 pm. William Sawyer Gallery, 3045 Clay, SF. 921-1800.

Glenn Watson "Objects, Ghosts and Aspirations," paintings and charcoal drawings. May 10-June 29. Tues.-Fri., 11 am-5 pm. Victor Fischer Galleries, Oakland City Center, 1333 Broadway, suite 100, Oakl. 444-2424.

'The Word and the Image' Works by Aldo Panchieri, Carla Mazzarello, Franco Ricci and Roberto Sanesi. Through May 31. Mon.-Fri., 9 am-4 pm. Istituto Italiano di Cultura, 425 Bush, SF. 788-7142.

'Works on Paper' Group showing of works on paper by more than 30 artists. Through June 2. Tues.-Fri., 11 am-5 pm; Sat., noon-4 pm. Campbell-Thiebaud Gallery, 645-647 Chestnut, SF. 441-8680.

YWCA Young Artists' Exhibition Works from 75 Bay Area artists who range in age from 5-14 years old. May 5-19. Tues.-Sat., 10 am-5 pm. Chinatown Holiday Inn, third floor, 750 Kearny, SF. 397-6883.

Youth Environmental Art Environmental art by young people of the Bay Area on display at Clorox offices. Through May 30. Mon.-Fri., 9 am-5 pm. Clorox Building, 1221 Broadway, Oakl. 891-3917.

Cabaret

A complete guide to cabaret performers appearing at local clubs and theaters.

An Evening at La Cage No expense has been spared for this comedy and music show, replete with lavish production numbers and some of the world's most famous celebrities. Shows are Tues.-Thurs. and Sun. at 8:30 pm, and Fri.-Sat. at 8 and 10:30 pm. Open-ended. On Broadway, 435 Broadway, SF. 391-9999.

Beach Blanket Babylon The very long-running musical cabaret, continues with extravagant hats and silly songs parodying San Francisco and culture around the world. Shows are Wed.-Thurs. at 8 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 3 and 7:30 pm. Open-ended. Club Fugazi, 678 Green, SF. 421-4222.

Dolph Remp Restaurant and Cabaret The Dolph Remp's cabaret presents variety pianist Vince Massaro, Sat. and Thurs.; Don Jones performs on piano and electric keyboards, Fri. and Wed.; Benita Sargent performs Tues. Shows are 5 pm-midnight. Open-ended. Sailing Ship Dolph Remp Restaurant and Cabaret, Pier 42, SF. 777-5771.

El Rio Thurs/10: Female impersonator Amberson St. Claire performs with exotic dancer Mr. Gay San Francisco and comedian Theresa Holcomb. Show at 9 pm. El Rio, 3158 Mission, SF. 282-3325.

Goethe Institut Tues/8: Thomas Breuer presents an evening of German cabaret. Show at 6:30 pm. 530 Bush, SF. Free. 391-0370.

JJ's Piano Bar Fri. features Al St. Claire at 6:30 pm and Frank Banks at 9:30 pm; Sat. features Bob Parke at 9:45 pm; Sun. features Al St. Claire at 6 pm and Bob Parke at 9:45 pm. Mon. features Al St. Claire at 9:15 pm; Tues. features Dennis Crow at 9:30 pm; Wed. features Al St. Claire at 7 pm and Bob Parke at 9:45 pm; Thurs. features Al St. Claire and guests at 7 pm and Frank Banks at 9:15 pm. 2225 Fillmore, SF. 563-2219.

Party of One This musical revue pokes fun at the ups and downs of being single. Plays Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. 861-6895.

Showbus A cabaret revue and entertainment extravaganza aboard a city bus, with tours on a charter basis through North Beach, SOMA and the garment district. Call for information and reservations. 775-SHOW.

THIRD STONE FROM THE SUN
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ROOTS IN WATER chronicles the maturing of the 60's generation by juxtaposing the everyday events of 29 characters against the political, environmental and cultural concerns that informed their youth.

CRITIC'S CHOICE/Dance

Kiken Chin

In 1988, Japanese-born Kiken Chin was awarded an interdisciplinary arts grant from New Langton Arts. Now living in Eugene, Oregon, Chin will bring the fruit of the grant, *Between*, to the Bay Area for a one-night only performance. The work is a segment of an ongoing investigation that Chin considers his "life's work." A former member of Kei Takei's Moving Earth Company, Chin uses butoh-like elements, together with influences from contact improvisation and modern vocabulary, for open-ended, enigmatic performances.

— Rita Felciano

Kiken Chin. May 4th at 8 pm, New Langton Arts, 1246 Folsom, SF, 626-5416.



Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

■ **Cobb's Comedy Club** Fri/4-Sun/6: Kevin Rooney, Bill Braudis and David Cohen. Tues/8-Thurs/10: Rick Reynolds. Shows are Tues.-Sun. at 9 pm, with additional shows Fri. and Sat. at 11 pm. The Cannery, 2801 Leavenworth, SF. 928-4320.

■ **Curtain Call** Sun/6: "Cantu's Comedy Stars of the Future Showcase" features Dennis Campagna, S.M. Cerce, Annie Clark, Janet Cunningham, Joe Finley, Shelle Hamil, Kitty Lynch and Jim Tessier. Show at 7 pm. 1980 Union, SF. 541-5608.

■ **El Rio** Wed/9: Diane Amos, Lank & Earl, Lisa Geduldig and Kim Worth. Thurs/10: Theresa Holcomb. Shows at 9 pm. 3158 Mission, SF. 282-3325.

■ **509 Cultural Center** Tues/8: Open mike for comedy, music, performance and readings. Sign-ups at 7:30 pm, shows at 8 pm. 509 Ellis, SF. 346-1308.

■ **Fourth Street Tavern** Sun/6: Comedy showcase. Show at 8 pm. 711 Fourth St., San Rafael. 454-4044.

■ **Great American Music Hall** Tues/8: Black Shabbos, a Jewish rap music/comedy group. Show at 8:30 pm. 859 O'Farrell, SF. 885-0750.

■ **Holy City Zoo** Fri/4-Sat/5: Blake Clark and Peter Fogel. Sun/6: Lank and Earl host an open mike night. Mon/7: Mark McMahon hosts an open mike night. Tues/8: Ralph Tyko hosts an open mike night. Wed/9: "Comedy Clubhouse" with Ron Lynch. Thurs/10: "Tubermania" with Benjamin Stuart. Shows at 9 pm with additional late shows Fri.-Sat. at 11 pm. 408 Clement, SF. 386-4242.

■ **Hotel Utah** Wed/9: A comedy showcase. Show at 9 pm. 500 Fourth St., SF. 421-8308.

■ **Improv** Fri/4-Sun/6: Sue Murphy, Bob Schneider and emcee Jon Boyle. Mon/7: National Theatre of the Deformed comedy showcase. Tues/8-Thurs/10: Tom Kenny, Dan Spencer with host Ed Crasnick. Shows are Mon. and Sat. at 8 pm and Tues.-Sun. at 9 pm, with additional shows Fri. at 11 pm and Sat. at 10 pm and 11:45 pm. 401 Mason, SF. 441-7787.

■ **Luther Burbank Center** Thurs/10: Black Shabbos. Show at 8:30 pm. 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

■ **Marina Music Hall** Sat/5: Improvisational theater with "Flash Family." Show at 8:30 pm. Fort Mason Center, Buchanan at Marina, SF. 885-5678.

■ **Morty's** Tues/8: A comedy showcase. Show at 9 pm. 1024 Kearny, SF. 986-MORT.

■ **New George's** Tues/8: A comedy showcase with Mike Ferucci and Lank and Earl. Show at 9:30 pm. 842 Fourth St., San Rafael. 459-3853.

■ **New Performance Gallery** Mon/7: Bay Area Theatresports presents an "All Star Night." Show at 8 pm. 3153 17th St., SF. 824-8220.

■ **The Planet** Fri/4-Sat/5: Ray Hanna and Don McMillan. Thurs/10: Mike Dugan and Mike Gandolfi. Shows at 9 pm. The Dunfey Hotel, 1770 S. Amphlett, San Mateo. 572-8400.

■ **The Punchline** Fri/4-Sat/5: Kip Addotta, Wiley Roberts and Richard Stockton. Sun/8: SF Comedy Showcase with host Richard Stockton. Tues/8-Thurs/10: Andy Bumatal, Matt Riedy and Gregory Carey. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11:30 pm. 444 Battery, SF. 397-7573.

■ **Skyline College** Fri/4: Culture Clash.

Show at 7:30 pm. Main Theater, Skyline College, 3300 College, San Bruno. 355-7000.

■ **Sweetriver Saloon** Sat/5: David Feldman with Mike Rivera and Steve Haupt. Show at 10 pm. 1328 Stoneridge Mall, Pleasanton. 463-0209.

continued next page

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Betsy Sherman, *The Boston Globe*.

West Coast Premiere!

Friday, May 4 – Thursday, May 10.
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continued from previous page

Dance

A complete listing of dance performers at local studios and performance spaces.

■ **Ballet Folklorico** A performance of traditional and regional dances of Mexico including *Danzas de Pascolas* and *Jarabe Nayarita*. Fri/4 at 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988; Sat/5 at 2 and 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

■ **The Berkeley Morris Team** This group performs the traditional spring ritual dance from the English Cotswolds. Sat/5 at 11 am, Environmental Education Center, Tilden Park, Berk.; 1 pm, Waldorf School, May Faire, Live Oak Park, Berk.; and 3:30 pm, Children's Fairyland, Lake Merritt, Oakl. 934-2254.

■ **Children's Center for Movement Therapy** Children from the movement therapy class dance and tumble in their "Annual Spring Performance." Sat/5 at 1:30 pm, New Performance Gallery, 3153 17th St., SF. 863-9834.

■ **Circus Oz** A variation of traditional circus routines with slapstick comedy, political satire and original music to trapeze flying and other "tricks." Wed/9-Sat/12 at 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

■ **City College Choreographers** Student choreographers including Mandy Ergon, Wendy Carroll and Karla Downing present works. Wed/9 at 11 am, North Gym, City College, Phelan and Judson, SF. 239-3420.

■ **Danspace and Six Thumbs Dance Theatre** A *Gathering of Visions* is a performance of works by Marguerite Fishman, Bonnie McNeely, Elise Schaffarman and others as part of the "Earths Alive!" festival. Sat/5 at 8 pm, Danspace, 473 Hudson, Oakl. 420-0920.

■ **'Dear Mother...'** Joy Abounds, Ruth Botchan Dance company, Olivia Corson, Dance Current and Leslie Friedman Dance perform this piece dedicated to the Earth as part of the "Earth's Alive!" festival. Sun/6 at 2 pm, Skylight Studio, 2552 Eighth St., Berk. 547-0442.

■ **Family Folkdancing** A family dance event. Fri/4 at 7 pm, Slavonic Cultural Center, 60 Onondaga near Alemany, SF. 584-8859.

■ **Flamenco Performances** Bay Area flamenco artists perform weekly at Pasha's Middle Eastern Restaurant. Every Sun. at 6:30 and 9:30 pm, 1516 Broadway, SF. 648-5332.

■ **The High Risk Group** The group performs a piece called *A Bitter Pill to Swallow* in three segments: "No Comfort Here," "New Danger" and Rhoades's "Requiem." Fri/4-Sat/5 at 8:30 pm, 719 Clementina, SF. 255-8510.

■ **'Kathak'** The Chhandam School and Chitresh Deas Dance Co. perform in this fundraising showcase. Sun/6 at 3 pm, California School of the Deaf, 39350 Gallaudet, Fremont. 453-4305.

■ **Kiken Chin** A performance of *Between*, an improvisational work. Fri/4 at 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

■ **Kulintang Arts** The company's artists perform with Jon Jang in *Lm'Ehek's At the Heart of the Sharpening Stone*. Thurs/3-Sun/6 at 8 pm, Cowell Theatre, Pier 2, Fort Mason Center, Buchanan at Marina, SF. 553-8824.

■ **Lick Wilmerding Dance Concert** A program of the Lick Wilmerding High School students' own choreography. Thurs/10-Fri/11 at 8 pm, Lick Wilmerding High School, 755 Ocean, SF. 333-4021.

■ **Live Lambada Lessons** The Planet offers lambada (Brazilian dance) lessons every Tuesday night, followed by a live Brazilian band. 8 pm, 1770 S. Amphlett, San Mateo. 572-8400.

■ **Los Flamencos de la Bodega** This troupe performs traditional music and dance from Spain. Every Fri.-Sat. at 8:30 and 10 pm, La Maria's, 3033 24th St., SF. 282-7428.

■ **'New Moves'** Contemporary dance works by SF State's advanced dance students. Fri/4-Sat/5 at 8 pm, Footwork, 3221 22nd St., SF. 338-2062.

■ **ODC/SF** The ODC program features Brenda Way's *Secret House* and *Bold Sally* plus *Yellow Wallpaper* and others. Thurs/10-Sat/12 at 8:30 pm, Sun/13 at 7 pm, Herbst Theatre, Van Ness and McAllister, SF. 762-BASS.

■ **SF Ballet** The ballet performs *Il Distratto*, *Rodin* and *Handel* — a *Celebration* Fri/4 and Sun/6 and *Variations de Ballet*, *Connotations* and *Rodeo* Sat/5. Fri/4 and Sat/5 at 8 pm, Sun/6 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF. 621-3838.

■ **'Sins of the Empire of Passion'** An interdisciplinary performance by visual artist Douglas Rosenberg and choreographers Julie McDonald and Susan Branum, with five dancers performing to music by Bach. Thurs/10-Sat/12 at 8:30 pm, Sun/13 at 3:30 pm, The Folcrom, 475 Haight, SF. 621-4810.

■ **'Treasures From the Middle East'** An evening of Middle Eastern and flamenco music, dance and poetry. Sat/5 at 8 pm, Lone Mountain Auditorium, University of SF, 2800 Turk, SF. 826-DRUM.

CRITIC'S CHOICE/Home video

True Love

This story of a blue-collar white wedding set among Italian Americans in the Bronx is a lower-budget, more naturalistic *Moonstruck* without the starpower. Michael (Ron Eldard) and Donna (Annabella Sciorra) are a couple of attractive individuals who are full of doubts before their wedding. Donna makes the mistake of insisting on seeing Michael after his bachelor party; when he doesn't show up, she and the girls go to a male strip club. Michael doesn't want to give up his nights with the boys, even on his wedding night. The engaged couple have their fights, one of which threatens to turn serious, but they work things out, as *True Love* conquers all. This first directorial effort by Nancy Savoca is good moviemaking — often funny and often painfully realistic. As the wedding photographer says, "Just wait 'til you see dis picture. You're gonna love it!"

—Steve Warren

■ *True Love*. MGM/UA Homevideo. \$89.95.



Movies

First Runs

A selective listing of first-run movies and complete listings of repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsula reviews by Zana Jones, unless otherwise noted.

■ **Bad Influence** East Bay: Albany (1115 Solano, Albany. 524-5656): call for times.

■ **Berkeley in the '60s** Nostalgia for you, inspiration for your kids — Mark Kitchell brings the golden age of activism back home, documenting the era as well as anyone has done, then or now, through historical footage and the memories of 15 people who were part of the story. (Steve Warren) East Bay: Northside (1828 Euclid, Berk. 841-6000): daily at 7 and 9:30 with matinees Sat.-Sun. at 2 and 4:30.

■ **The Big Picture** Spot-on spoof of Hollywood's attitude toward top-award-winning film school student Kevin Bacon, in which Martin Short's marvelous as a riotously effete agent, cameos and fantasies abound and Kevin really brings home the bacon. San Francisco: Balboa (38th Ave. and Balboa. 221-8184): call for times. East Bay: Rockridge Showcase West (293 Whitmore, near 45th St. and Broadway, Oakl. 658-2285): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5.

■ **Blue Steel** The steel turns out to be mostly tin as over-zealous rookie cop Jamie Curtis gets suspended her first day on the job, then becomes involved with psychopath Ron Silver before the film shoots itself in the foot with improbability. East Bay: Albany (1115 Solano, Albany. 524-5656): call for times.

■ **Body Chemistry** San Francisco: Galaxy (1285 Sutter at Van Ness. 474-8700): call for times.

■ **Born on the Fourth of July** San Francisco: Presidio (Chestnut near Scott. 922-1318): call for times. East Bay: Emery Bay (6330 Christie, Emeryville. 420-0107): daily at 1, 4, 7 and 10.

■ **Celia** The film starts out intriguingly enough with a fascinating promise of a combination of fact and fantasy, only to give way to the taint of communism in 1957 Melbourne and not enough motivation for 9-year-old Rebecca Smart's actions. San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): call for times.

■ **Cinema Paradiso** Loving, set-in-a-Sicilian-village look at people who love movies, specifically impish little Salvatore Cascio, who learns to differentiate between reel and real life from compassionate projectionist Philippe Noiret in a movie that will long linger in your mind. San Francisco: Bridge (3010 Geary at Blake. 751-3212): call for times. East Bay: Emery Bay (6330 Christie, Emeryville. 420-0107): daily at 12:30, 3, 5:30, 8 and 10:20. UA (2274 Shattuck, Berk. 843-1487): daily at 12:30, 3, 5:30, 8 and 10:20.

■ **The Cook, The Thief, His Wife and Her Lover** Unrated Grand Guignol of a movie in which we're spared no side of Thief Michael Gambon's ghoulish nature as he avenges himself on Wife Helen Mirren for her infidelity with bookish Diner Alan Howard that's food for thought, but the kind that'll make you throw up. San Francisco: Alhambra (Polk and Green. 775-2137): call for times. East Bay: ACT (2128 Center at Shattuck, Berk.

548-7200): daily at 7 and 9:25 with matinees Sat.-Sun. at 1:45 and 4:15. Piedmont (4186 Piedmont at 41st St., Oakl. 654-2727): call for times.

■ **Cry Baby** This is watered-down John Waters with rarely a divine moment as rich Amy Ducane falls for poor Johnny Depp with predictable results and, the very good production numbers excepted, it's pretty tame stuff. San Francisco: Kabuki 8 (Post at Fillmore. 931-9800): call for times. East Bay: Shattuck Cinemas (2230 Shattuck, Berk. 644-3370): call for times.

■ **Driving Miss Daisy** Superbly scripted and acted 25-year-spanning movie in which acerbic, wealthy, 72-year-old southern Jewish Jessica Tandy learns to like and love perennially polite, black, 60-ish chauffeur Morgan Freeman, and makes this mostly a pure joyride. San Francisco: Metro (Union and Webster. 931-1685): daily at 1, 3:15, 5:30, 7:45 and 10. East Bay: UA (2274 Shattuck, Berk. 843-1487): daily at 12:45, 2:45, 4:45, 7 and 9.

■ **Drugstore Cowboy** San Francisco: Fine Arts (Shattuck at Haste, Berk. 848-2038): daily at 6 and 9:45 with matinees Sat.-Sun. at 2.

■ **Enemies: A Love Story** If Paul Mazursky's farce from the Isaac Bashevis Singer novel weren't so serious it might be called *I Wed Three Wives*. That's the situation Holocaust survivor Ron Silver finds himself in New York in 1949, when varying commitments to Anjelica Huston, Lena Olin and Margaret Sophie Stein make him a trigamist. The interesting moral dilemma and a strong sense of time and place make this a winner. (Steve Warren) San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:30, 2:45 and 5. East Bay: Albany (1115 Solano, Albany. 524-5656): call for times.

■ **Ernest Goes to Jail** If you've made it as far as high school, you're too intelligent for this, the best of the three *Ernest* movies, in which Jim Varney successfully plays the dual role of Disney's live-action "Goofy" and the look-alike convict who trades places with him. (Steve Warren) East Bay: Century (8201 Oakport, Oakl. 562-9990): daily at 2, 3:50 and 5:45.

■ **The Fabulous Baker Boys** Excellently acted, entirely entertaining story of what happens when singer Michelle Pfeiffer joins cocktail lounge piano players Jeff and Beau Bridges, that's marred only by its dull thud of an ending. San Francisco: Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 7:05 and 9:20 with matinees Sat.-Sun. at 12:45, 2:50 and 4:55.

■ **Festival of Animation** Most of the best films come from the U.S.A. and Britain and the overall standard's fairly high, but this year the festival has a sameness about it and a lack of quality in its presentation that makes it less fascinating than in years past. San Francisco: Palace of Fine Arts (Lyon at Bay. 642-7511): through May 7th; call for times.

■ **First Power** Psychic Tracy Griffith helps police detective Lou Diamond Phillips deal with an executed serial killer who keeps possessing other bodies, in a less interesting combination of *Shocker* and *The Hidden*, full of stunts and shocks but without much power of invention. (Steve Warren) San Francisco: Galaxy (1285 Sutter at Van Ness. 474-8700): call for times. East Bay: California (Kittredge at Shattuck, Berk. 848-0620): call for times. Lake Merritt Theater (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 5:55 and 9:50 with matinees Sat.-Sun. at 2.

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FOUR GHOULISH FABLES IN ONE MODERN NIGHTMARE.



PARAMOUNT PICTURES PRESENTS A RICHARD P. RUBINSTEIN PRODUCTION TALES FROM THE DARKSIDE: THE MOVIE STARRING IN ORDER OF APPEARANCE DEBORAH HARRY
CHRISTIAN SLATER • DAVID JOHANSEN • WILLIAM HICKEY • JAMES REMAR • RAE DAWN CHONG MAKE-UP EFFECTS CONSULTANT DICK SMITH CO-PRODUCER DAVID R. KAPPES
SCREENPLAY BY MICHAEL McDOWELL INSPIRED BY A STORY BY SIR ARTHUR CONAN DOYLE "CAT FROM HELL" SCREENPLAY BY GEORGE A. ROMERO BASED ON A STORY BY STEPHEN KING "LOVER'S VOW" WRITTEN BY MICHAEL McDOWELL
PRODUCED BY RICHARD P. RUBINSTEIN AND MITCHELL GALIN DIRECTED BY JOHN HARRISON A PARAMOUNT PICTURE
RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
DOLBY STEREO SELECTED THEATRES
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STARTS FRIDAY,
MAY 4TH

NO PASSES OR DISCOUNT TICKETS ACCEPTED

POLK NR. CALIFORNIA
ROYAL
THEATRE 474-0353

W. PORTAL AT VICENTE
EMPIRE
CINEMA 661-2539

SO. SAN FRANCISCO
CENTURY PLAZA 8
THEATRE 742-9200

ALSO STARTS FRIDAY AT THESE SELECT THEATRES AND DRIVE-INS THROUGH-OUT THE BAY AREA:

SAN FRANCISCO
Daly City, Geneva DI
EAST BAY
Oakland, Century
Oakland, Showcase Rockridge
Berkeley, Berkeley
Pinole, Century 9
Hayward, Festival

EAST BAY
Fremont, GCC Fremont Hub
Martinez, Contra Costa
San Ramon, Crow Canyon
Dublin, GCC Dublin Place
Antioch, Metro
Oakland, Coliseum DI
Union City, Union City DI

EAST BAY
Concord, Solano DI
PENINSULA
So. SF, Century Plaza 8
San Mateo, GCC Fashion Island
Burlingame, Burlingame DI
SAN JOSE
Mountain View, Century 10

SAN JOSE
San Jose, Jose
San Jose, Century Almaden
San Jose, Meridian Quad
San Jose, AMC Saratoga 6
Berryessa, Century 10
Morgan Hill, Cinema 6
San Jose, Capitol DI

MARIN COUNTY
San Rafael, Regency
NAPA, River Park
VACAVILLE, Vaca Valley
VALLEJO, Cinedome
FAIRFIELD, Cinema
SANTA ROSA, United Artists 6
PETALUMA, Petaluma Cinemas

Movies

"SEXY! A SWEET AND ZANY LOVE STORY!"

—Marcia Pally, PENTHOUSE

"DELIGHTFUL! SPLENDID TO BEHOLD!"

—Judy Stone, SAN FRANCISCO CHRONICLE

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(ROMUALD ET JULIETTE)

MIRAMAX The highly acclaimed new comedy by COLINE SERREAU



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WEEKEND 3

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Fri., May 4 - 7 & 9:30 Sun., May 6 - 4 & 7:45

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GROUP RATES

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GROUPS OF 20 OR MORE APPLY. PLEASE CALL 415-292-7807

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■ **Glory** True story of the Civil War's first northern all-black 54th Regiment of Massachusetts Volunteer Infantry, here commanded by a too-boylsh Matthew Broderick whose glory all goes to the stupendous battle scenes, leaving little for human values despite the valiant efforts of Morgan Freeman and Denzel Washington. **San Francisco: Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at 1, 4, 7 and 9:30. **Cannery** (2801 Leavenworth at Beach, 441-5560): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 12:15, 2:40, 5:10, 7:40 and 10:10.

■ **The Gods Must Be Crazy II** But not as crazy as in part I as Kalahari Desert denizen Nixau encounters the civilized world represented by N.Y. attorney Lena Farugi and research zoologist Hans Strydom, two lost soldiers and a pair of ivory poachers, but the film often feels contrived and its gods aren't crazy enough. **San Francisco: Kabuki 8** (Post at Fillmore, 931-9800): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 12:45, 3, 5:15, 7:30 and 9:45. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:45, 2:45, 4:55, 7 and 9:10.

■ **The Guardian** William Friedkin scares up a few exciting scenes in this *bois de bologna* about an invasion of the baby snatcher, shapely limbed druid Jenny Seagrove, who steals infants for her family tree and is a sap for the son of Dwier Brown and Carey Lowell. (Steve Warren) **San Francisco: Empire** (85 West Portal at Vicente, 661-2539): daily at 5:30, 7:30 and 9:30 with matinees Fri.-Sun. at 1:25 and 3:30. **Kabuki 8** (Post at Fillmore, 931-9800): call for times. **Northpoint** (Powell at Bay, 989-6060): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:30, 2:45 and 5. **East Bay: Century** (8201 Oakport, Oaki. 562-9990): daily at 1:55, 3:55, 5:55, 8 and 10. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 7:35 and 9:45. **Piedmont** (4186 Piedmont at 41st St., Oaki. 654-2727): call for times.

■ **Guests of Hotel Astoria** **San Francisco: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 6, 8:15 and 10:30 with matinees Sat.-Sun. at 1:30 and 3:45.

■ **A Handmaid's Tale** A superbly acted, impressive-looking unique chiller set in a repressive, sexist future, where women function only as child-bearers, and where prisoner Natasha Richardson must try to stay alive despite warden/official impregnator Robert Duvall. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): call for times.

■ **Henry V** Kenneth Branagh's version's so different from Laurence Olivier's that comparisons are difficult, but it's brilliantly acted by a superb British cast, its darkness lightened by a hilarious scene between two women and should be judged entirely on its own merits. **San Francisco: Four Star** (2200 Clement at 23rd Ave. 752-2650): call for times. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Henry: Portrait of a Serial Killer** Most terrifying in this horrifying film are the people who kill randomly and without emotion, like Michael Rooker, and when roommate Tom Towles starts camcording the killings and playing them over and over, that's only one of the chilling occurrences that will shake you to the core. **San Francisco: Gateway** (Jackson at Battery, 421-3353): daily at 1, 3, 5, 7 and 9. **East Bay: Fine Arts** (Shattuck at Haste, Berk. 848-2038): call for times.

■ **House Party** Rappers Kid 'n Play are the respective guest and host of the title soiree, confronting school bullies (Full Force), racist cops, an angry father and romantic problems in Reginald Hudlin's partially successful attempt to make a black "John Hughes movie." (Steve Warren) **East Bay: Century** (8201 Oakport, Oaki. 562-9990): daily at 1:05, 5:05 and 9.

■ **Hunt for Red October** The impressive-looking movie's first half's got more confusing ingredients than a double submarine sandwich, but once the is-Lithuanian-submarine-captain Sean Connery-headed-for-the-U.S.-to-defect-or-destroy? plot's established, the second half's action's sensational and would even qualify as white-knuckling. **San Francisco: Regency II** (1268 Sutter at Van Ness, 776-8054): daily at 1:30, 4:30, 7:40 and 10:30. **East Bay: Piedmont** (4186 Piedmont at 41st St., Oaki. 654-2727): daily at 7 and 9:45. **South Shore Cinemas** (2245 Shoreline, Alameda, 521-4200): call for times. **Oaks** (1875 Solano, Berk. 526-1836): daily at 7 and 9:30 with matinees Sat.-Sun. at 2 and 4:30.

■ **I Love You To Death** The performances by Kevin Kline as a married-but-playing-around pizzamaker, wife Tracey Ullman as a perfect paragon of understanding and Joan Plowright as a lethally inclined mother-in-law are marvelous, the problem being that they never seem connected to each other. **San Francisco: Galaxy** (1285 Sutter at Van Ness, 474-8700): daily at 6:15, 8:25 and 10:30 with matinees Sat.-Sun. at noon, 2:10, and 4:10. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): 1:15, 3:30, 5:45, 8 and 10:10. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:15, 5:15, 7:15 and 9:30. **Century** (8201 Oakport, Oaki. 562-9990): daily at 3:10 and 7:05.

■ **Joe vs. the Volcano** Lighter than thistledown but often very imaginative and fanciful movie in which Tom Hanks heads for a tropical island to throw himself into a volcano along with three-part-playing Meg Ryan, and the small-part players are even hotter than the lava. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Last of the Finest** **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oaki. 835-3535): daily at 7:50 with matinees Sat.-Sun. at 3:55.

■ **Lawrence of Arabia** **East Bay: Grand Lake** (3200 Grand, Oaki. 452-3556): daily at 2 and 7:30.

■ **Lisa** **San Francisco: Presidio** (Chestnut near Scott, 922-1318): call for times. **East Bay: Century** (8201 Oakport, Oaki. 562-9990): daily at 7:30 and 9:30. **California** (Kittredge at Shattuck, Berk. 848-0620): daily at 6:25 and 10 with matinees Sat.-Sun. at 2:45.

■ **The Little Mermaid** Good songs, cute creatures, old-fashioned romance and a campy villainess embellish Disney's latest animated fairy tale, a boy-meets-fish, boy-loses-fish, boy-gets-fish story that lives up to the high standards the company has set for the genre. (Steve Warren) **San Francisco: Four Star** (2200 Clement at 23rd Ave. 752-2650): call for times. **East Bay: South Shore Cinemas** (2245 Shoreline, Alameda, 521-4200): call for times.

■ **Lord of the Flies** Since the story depends on British tradition, this American remake of schoolboys stranded on an island is doomed from the start, despite the good acting, lacking its predecessor's essential poignancy and slow buildup of horror. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): call for times.

■ **Madhouse** **San Francisco: Balboa** (38th Ave. and Balboa, 221-8184): call for times.

■ **Mama, There's a Man in Your Bed** Immensely likable black chairwoman Firmine Richard knows much more about her wealthy, self-absorbed boss Daniel Auteuil's business than he does, so when she saves him from ruin and he marries her, he definitely gets the best of the deal in this entertainingly offbeat movie. **San Francisco: Vogue** (Sacramento and Presidio, 221-8183): daily at 1:15, 3:30, 5:45, 8 and 10:15. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Miami Blues** Alec Baldwin's fresh out of jail, Jennifer Jason Leigh's a soft-hearted hooker, but both seek respectability in this fast-moving, very-well-acted-and-written movie that will keep you guessing almost all the time. **San Francisco: Coronet** (3575 Geary at Arguello, 752-4400): daily at 1, 3:15, 5:30, 8 and 10:15. **Stonestown** (19th Ave. and Winston, 221-8182): daily at 12:45, 3, 5:15, 7:25 and 9:35. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oaki. 658-2285): daily at 9 with an additional show Sat.-Sun. at 7. **South Shore Cinemas** (2245 Shoreline, Alameda, 521-4200): call for times. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Mountains of the Moon** Sometimes the savage natives, animals and impressive scenery are more interesting than the characters given the actors, as explorer Patrick Bergin and Iain Glen search for the source of the Nile in 1854 East Africa in a film that sets up fascinating scenes but never quite follows through with them. **San Francisco: Opera Plaza** (Van Ness and Golden Gate, 771-0102): daily at 7 and 9:20 with matinees Sat.-Sun. at 2 and 4:30. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at noon, 2:30, 5, 7:45 and 10:20.

■ **Music Box** **San Francisco: Cannery** (2801 Leavenworth at Beach, 441-5560): call for times.

■ **My Left Foot** Extraordinary in every way, this is the true life story of Irish Catholic Christy Brown, born with cerebral palsy that gave him control only over his left foot, who rose above it to become famous as an artist and memoirist, made even more memorable by Daniel Day-Lewis's virtuoso performance. **San Francisco: Kabuki 8** (Post at Fillmore, 931-9800): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): call for times.

■ **Night Breed** **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oaki. 835-3535): call for times.

■ **Nuns on the Run** Gentle-souled petty crooks Eric Idle and Robbie Coltrane rob their evil boss of \$1 million, hide in a convent and dress like nuns without being a drag in a movie that's a warm communion of intelligence, inspiration and smooth professionalism, and makes laughter habit forming. **San Francisco: Balboa** (38th Ave. and Balboa, 221-8184): call for times.

■ **Pretty Woman** Corporate mogul Richard Gere wants the services of \$100-an-hour hooker Julia Roberts for one week, and how it all works out makes for a highly entertaining come-uppance of look-downers-on among other little gems in which Gere's very good and Roberts a dramatic delight. **San Francisco: Regency I** (1320 Van Ness at Sutter, 885-6773): daily at 12:30, 3, 5:25, 8 and 10:30. **East Bay: Grand Lake** (3200 Grand, Oaki. 452-3556): daily at 1:30, 4:15, 7 and 9:40. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

■ **Q & A** Young assistant D.A. Timothy Hutton exposes racism, including his own, while building a case against killer cop Nick Nolte, as Sidney Lumet provides more answers than questions in this white liberal version of *Do the Right Thing*, which is too long and tries too hard to do too much. (Steve Warren) **San Francisco: Galaxy** (1285 Sutter at Van Ness, 474-8700): call for times. **East Bay: Century** (8201 Oakport, Oaki. 562-9990): daily at 1:45, 4:30, 7:15 and 9:55. **Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at noon, 2:30, 5, 7:45 and 10:20. **UA** (2274 Shat-

tuck, Berk. 843-1487): daily at noon, 2:30, 5, 7:45 and 10:30.

■ **Short Time** **San Francisco: Galaxy** (1285 Sutter at Van Ness, 474-8700): call for times. **Stonestown** (19th Ave. and Winston, 221-8182): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 1, 3:15, 5:30, 7:45 and 10. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1, 3, 5, 7 and 9. **Century** (8201 Oakport, Oaki. 562-9990): daily at 1:15, 3:15, 5:15, 7:20 and 9:25.

■ **Spaced Invaders** Five teenage mutant ninja aliens, lured by Orson Welles' *War of the Worlds*, attack a small American town. The chaotic action that follows doesn't do the clever premise justice. (Steve Warren) **San Francisco: Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at 1, 3:10, 5:15, 7:30 and 9:45. **East Bay: Grand Lake** (3200 Grand, Oaki. 452-3556): daily at 1:20, 3:40, 6, 8:20 and 10:20. **Oaks** (1875 Solano, Berk. 526-1836): call for times. **Orinda** (4 Orinda Theater Square, Orinda, 254-9060): call for times.

■ **Stanley and Iris** **San Francisco: Balboa** (38th Ave. and Balboa, 221-8184): call for times.

■ **Steel Magnolias** **East Bay: Albany** (1115 Solano, Albany, 524-5656): call for times.

■ **Tales From the Darkside** **San Francisco: Royal** (1529 Polk at California, 474-0353): daily at 2, 4, 6, 8 and 10. **Empire** (85 West Portal at Vicente, 661-2539): daily at 5:20, 7:15 and 9:10 with matinees Sat.-Sun. at 1:30 and 3:25. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oaki. 658-2285): daily at 7:15 and 9:15 with matinees Sat.-Sun. at 1:15, 3:15 and 5:15. **Century** (8201 Oakport, Oaki. 562-9990): daily at 1:25, 3:30, 5:40, 7:50 and 10:05. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 1:30, 3:30 and 5:30.

■ **Tango and Cash** **East Bay: Lake Merritt Theater** (1834 Park at E. 18th Ave., Oaki. 835-3535): call for times.

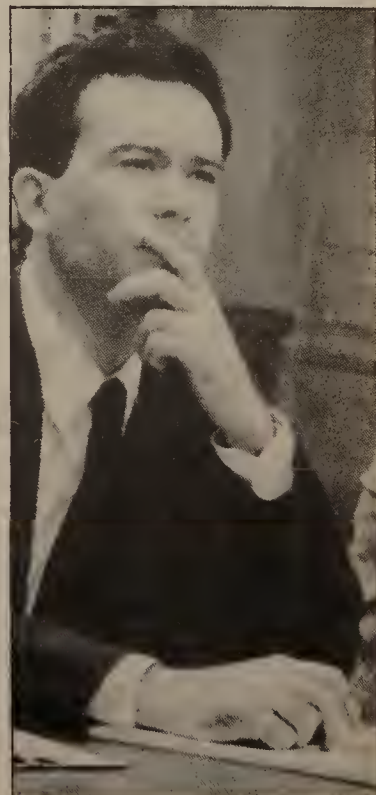
■ **Teenage Mutant Ninja Turtles** There's a lot of violence as the good-guy Ninja turtles try to make turtle soup out of a gang of teenage boys terrorizing New York, and it looks as if the movie's success will depend on how well it fares against its comic book and cartoon competition. **San Francisco: Empire** (85 West Portal at Vicente, 661-2539): daily at 5:10, 7:05 and 9 with matinees Fri.-Sun. at 1:20 and 3:15. **Kabuki 8** (Post at Fillmore, 931-9800): call for times. **East Bay: Rockridge Showcase West** (293 Whitmore, near 45th St. and Broadway, Oaki. 658-2285): daily at 7 with matinees Sat.-Sun. at 1, 3 and 5. **Emery Bay** (6330 Christie, Emeryville, 420-0107): daily at 12:30, 2:45, 5, 7:15 and 9:30. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:30, 3:30, 5:30, 7:30 and 9:30. **Century** (8201 Oakport, Oaki. 562-9990): daily at 1:30, 3:35, 5:35, 7:35 and 9:35.

■ **Time of the Gypsies** **East Bay: Northside** (1828 Euclid, Berk. 841-6000): daily at 6:30 and 9:30 with matinees Sat.-Sun. at 1 and 3:45.

■ **Too Beautiful for You** A switcheroo twist to the theory that wealthy men have plain and dumpy wives and beautiful mistresses that's an enchanting blend of fact and fantasy, and very well-acted by Josiane Balasko, Carole Bouquet and Gerard Depardieu. **San Francisco: Clay** (2261 Fillmore at Clay, 346-1123): daily at 2, 4, 6, 8 and 10. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200): call for times.

■ **Wild Orchid** **San Francisco: Cinema 21** (2141 Chestnut at Steiner, 921-6720): daily at 12:30, 2:45, 5:10, 7:40 and 10 (except Thurs/10). **East Bay: Century** (8201 Oakport, Oaki. 562-9990): daily at 1:10, 3:20, 5:30, 7:40 and 10. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): call for times.

Timothy Hutton in Q&A.



Repertory Theaters

■ **Artists Television Access** Sat/5: Other Cline presents Warhol's **Beauty #2**, **Voguing** and **Marilyn** et 8:30. Thurs/10: **Video and Film Screening** at 8. 992 Valencia, SF. 824-3890.

■ **Cannery Theatre** Wed/9-Thurs/10: **Maltese Falcon** at 3:45 and 8:05 plus **The Big Sleep** at 1:30, 5:50 and 10:05. 2801 Leavenworth at Beach, SF. 441-5560.

■ **Castro** Fri/4: **Roger and Me** at 8:15 plus **The Thin Blue Line** at 6:20 and 10. Sat/5: **Stella** at 1, 5:35 and 9:50 plus **Steel Magnolias** at 3:05 and 7:30. Sun/6: **Glory** at 1 and 6:15 plus **Born on the Fourth of July** at 3:20 and 8:35. Mon/7: **Sugarbaby** at 7:15 plus **Bagdad Cafe** et 9. Tues/8: **Crimes of Passion** at 9:10 plus **Dead Ringers** at 7. Wed/9: **La Dolce Vita** at 1, 4:30 and 8. Thurs/10: **Iphigenia** at 9 plus **Antigone** at 7:15. Castro at Market, SF. 621-6120.

■ **Cinematheque** Sun/6: Gunvor Nelson's **Natural Features** and Warren Sonbert's **Friendly Witness** at 7:30 as part of the SF International Film Festival. Special Location: Kabuki Theatre, 1881 Post. SF. 931-9800.

■ **Cole Hall Cinema** Thurs/10: **Glory** at 5:45 and 8:15. UCSF, 513 Parnassus, SF. 476-2542.

■ **M.H. De Young Memorial Museum** Thurs/10: German Films featuring Ruttman's **Berlin: Symphony of a City** and Lang's **Destiny** at 7. Golden Gate Park, SF. 750-3600.

■ **Diablo Valley College** Fri/4: **Tootsie** at 7:30. Mon/7: **American Graffiti** at 1 and 7. Wed/9: **American Graffiti** plus **Tootsie** at 7. Forum, Library Building, 321 Golf Club Road, Pleasant Hill. 685-1230, ext. 357.

■ **Exploratorium** Sat/5-Sun/6: **Why Things Go Wrong** at 1 and 5. Lyon (at Bay), SF. 561-0360.

■ **Grand Lake Theatre** Fri/4-Sun/6: **Allen** at 6 and 10:40 with matinees Sat-Sun. at 1 plus **Allens** at 8:15 with matinees Sat. and Sun. at 3:20. Mon/7-Thurs/10: **Blade Runner** at 6 and 10:30 plus **Batman** at 8:15. 3200 Grand, Oak. 452-1998.

■ **Japanese Information Center** Wed/9: **Japanese Children Throughout the Year** and **Origami: the Folding Paper of Japan** at 1. 50 Fremont, suite 2200, SF. 777-3533.

■ **Komotion Pictures** Sat/5: Warhol's **Beauty #2** plus **Bad Blood for the Vampire** at 9. Klub Komotion, 2779 16th St., SF. Tickets at the door.

■ **Pacific Film Archive** The SF International Film Festival runs through May 14. Fri/4: Kaul's **Siddeshwar** at 7:15 plus Aggressi's **Secret Wedding** at 9:30. Sat/5: Muratova's **The Asthenic Syndrome** at 3:30 Sakamoto's **Knockout** at 7 plus Montello's **Recollections of the Yellow House** at 9:30. Sun/6: Hsiao-hsien's **A City of Sadness** at 3, Merhige's **Begotten** at 6:30 plus Hayashi's **Circus Boys** at 8:45. Mon/7: **The Owl's Legacy — Parts 7, 8 and 9** at 5:30, Duprac's **Dancing in the Dust** at 7:15 plus Bodrov's **Freedom Is Paradise** at 9:30. Tues/8: Nelson's **Natural Features** and Sonbert's **Friendly Witness** at 7:30 plus Murat's **How Nice to See You Alive** at 9:30. Wed/9: **The Owl's Legacy — Parts 10, 11, 12 and 13** at 5:30, Tazi's **Badis** at 7:45 plus Moretti's **Red Lob** at 9:45. Thurs/10: Pintilie's **The Re-Enactment** at 5:30 plus Rivette's **The Gang of Four** at 8. 2625 Durant, Berk. 642-1412.

■ **Palace of Fine Arts** Fri/4-Sat/5: **Festival of Animation** at 7 and 9:30. Sun/6: **Festival of Animation** at 4 and 7:45. Mon/7: **Festival of Animation** at 7:45. California Palace of Fine Arts, 3601 Lyon (at Bay), SF. 567-6642.

■ **Red Victorian** Fri/4: **Thelonius Monk: Straight, No Chaser** at 2:15, 7:30 and 9:15. Sat/5-Mon/7: **Driving Miss Daisy** at 2:15, 7:20 and 9:15. Tues/8-Wed/9: **Divya** at 2:15, 7:10 and 9:30. Thurs/10: **The Brothers Quay** and eight short films by the band **The Residents** at 2:15, 7:15 and 9:25. 1659 Haight, SF. 863-3994.

■ **Roxie Cinema** Fri/4-Thurs/10: Pamela Berger's **The Imported Bridegroom** at 6, 8 and 10 with matinees Sat-Sun. at 2 and 4. 3117 16th St., SF. 863-1087.

■ **SF International Film Festival** Fri/4: Golden Gate Awards features **Manic Denial**, **Against the Current** and **Building of Bombs** at 11:30 am plus **Annotole Dauman Tribute: Muriel** at 12:15, **Letter from Siberia** at 2:15, **The Philosopher** at 2:30, **Asthenic Syndrome** at 3, **Last Images of the Shipwreck** at 4:15, **Decalogue 4** at 6, **Asthenic Syndrome** at 7:30, **The Philosopher** at 7:15, **Knockout** at 7:30, **Recollections of the Yellow House** at 10, **Dancing in the Dust** at 10:15 and **The Killer** at 11. Sat/5: Golden Gate Awards features **Japan Live Performance** at 11:30 am plus **Jiri Menzel: Closely Watched Trains** at noon, **The Owl's Legacy: Parts 1-3** at 1:15, **Larks on a String** at 2, **Water, Wind and Sand** at 2:15, **Thousand Pieces of Gold** at 3, **A TV Dante** at 3:30, **Dancing in the Dust** at 4:15, **Angry Earth** at 5:30, **Oranges Are Not the Only Fruit** at 5:45, **Decalogue** at 6, **Siddeshwar** at 6:30, **Freedom Is Paradise** at 7:45, **White Lies** at 7:45, **Siddeshwar** at 9, **Begotten** at 10:15, **Freedom Is Paradise** at 10:30, **Barroco** at 10:45 and **Marquis** at 11. Sun/6: **Our Hospitality** at 12:30, Golden Gate Awards features **Who Will Cast the First Stone** at 1, **The Re-Enactment** at 1:30, **The Owl's Legacy: Parts 4, 5 and 6** at 2:30, **My XXth Century** at 2:45, **Freedom Is Paradise** at 3:30, **Siddeshwar** at 4, **Stalin Is**

With Us at 4:45, **Decalogue** at 6, **Icicle Thief** at 6:15, **Birth** at 6:45, **Entraptured Images: New Films by Gunvor Nelson and Warren Sonbert** at 7:30, **Asthenic Syndrome** at 7:45, **A TV Dante** at 9:30 and **La Salle de Bain** at 9:45. Mon/7: Golden Gate Awards featuring **Warlord of Kayan** at 11:30 am, **Apocalypse Now** and **One From the Heart** at noon, **The Wilderness Idea** at 12:45, **My XXth Century** at 1, **Birth** at 2, **The Gang of Four** at 2:30, **Angry Earth** at 3:30, **How Nice to See You Alive** at 4:15, **Decalogue** et 6, **Begotten** at 6:15, **How Nice to See You Alive** at 7, **Apocalypse Now** and **One from the Heart** at 7:15, **Circus Boys** at 7:30, **The Gang of Four** at 8:15 and **Come, Come, Come Upward** at 9:45. Tues/8: Golden Gate Awards features **Margaret, Christmas and Starcross** at noon, **Last Images of the Shipwreck** at 12:30, **Circus Boys** at 1, **Resck** at 1:30, **Bill Jersey: Children of Violence** at 2:15, **Life Is Cheap** at 3:15, **Red Lob** at 4, **Decalogue** at 6, **Return Home** at 6:45, **Resck** at 7, **Motion and Emotion** at 7:15, **Life Is Cheap** at 7:45, **Red Lob** at 9:30 and **The Philosopher** at 9:45. Wed/9: Golden Gate Awards presents **The Mighty Civic** and **Painting the Town**. . . at 11:30 am, **Return Home** at 1, **Come, Come, Come Upward** at 1:30, **Bill Jersey: Faces of the Enemy** at 2:15, **Black Rose, Symbol of Sorrow** at 2:30, **Icicle Thief** at 3:45, **Knockout** at 4, **Decalogue** at 6, **Untama Giru** at 6:45, **In Fading Light** at 7, **Bill Jersey Salute: An Evening of Clips and Conversation** at 7:15, **Black Rose, Symbol of Sorrow** at 8 and **In Fading Light** at 9:45. Thurs/10: Golden Gate Awards presents **High Water, Moon and Feather** and **Days of Waiting** at 11 am, **Untama Giru** at 12:45, **Sunless Days** at 1:30, **In the Shadow of the Raven** at 2:45, **La Salle de bain** at 4:30, **Decalogue** at 6, **Sunless Days** at 6:45, **Badis** at 7, **Barroco** at 7:15, **A Short Film About Killing** at 7:45, **Motion and Emotion** at 9:30, **Red Desert** at 9:40, **The Philosopher** at 9:50 and **Dancing in the Dust** at 10. Kabuki 8, Post at Fillmore, SF. 931-9800.

■ **Sonoma Film Institute** Fri/4-Sat/5: **Yaaba** at 7:30. Thurs/10: **A Year of the Quiet Sun** at 7:30. Darwin Theatre, Sonoma State University, Rohnert Park. 664-2606.

■ **UC Theatre** Fri/4: **Santa Sangre** at 7 and 9:30 plus **Basketcase 2** at midnight. Sat/5: **Santa Sangre** at 2, 4:30, 7 and 9:30 plus **The Rocky Horror Picture Show** at midnight. Mon/7-Thurs/10: **Santa Sangre** at 7 and 9:30. Sun/6: The Psychology Film Festival continues with **The Story of C.G. Jung** at 11 am. 2036 University at Shattuck, Berk. 843-6267.

■ **York** Fri/4-Sat/5: **Law of Desire** Fri. at 7:15, Sat. at 3:15 and 7:15 plus **Matador** Fri. at 9:15, Sat. at 1:15, 5:15 and 9:15. Sun/6-Tues/8: Rock Hudson in **Seconds** at 7:15 and 9:15 with matinees Sun. at 1:15, 3:15 and 5:15. Wed/9-Thurs/10: **The Little Thief** at 7:15 plus **The 400 Blows** at 9:20. 2789 24th St., between Bryant and Potrero, SF. 282-0316.

Music Dance Clubs

A complete guide to Bay Area dance clubs. See rock, jazz, folk/country and classical listings for live music.

■ **Alhambra** Sun., dance music from around the world until 2 am. 1015 Folsom, SF. 626-2899.

■ **Amelia's** Thurs.-Sat., disco and modern; Sun., rock. No cover charge Thurs. and Sun. 647 Valencia, SF. 552-7788.

■ **Avenue Ballroom** Fri., West Coast swing; Sat., East Coast jitterbug. Fri.-Sat., 8 pm-midnight. Sun., ballroom dancing, 7-11 pm. Lessons precede open dancing. 603 Taraval at 16th Ave., SF. 681-2882.

■ **Baxter's** Dally, top 40 and variety. No cover Sun.-Wed. 601 Larkspur Landing Circle, Larkspur. 461-7022.

■ **Bopper's** Mon.-Sat., vintage rock until 2 am. 650 Howard (between 2nd and 3rd St.), SF. 896-1950.

■ **California Dream Cafe** Fri.-Sat., rap and funk. 2041 Center, Berk. 843-9343.

■ **Camelot** Mon.-Sat., top 40, no cover. 3231 Fillmore, SF. 567-4004.

■ **Caribee Dance Center** Wed., reggae; Thurs., salsa and caribee; Fri., "Lovers' Rock"; Sat., "Spirit of Carnival"; Sun., Brazilian Night. 1408 Webster, Oakl. 835-4006.

■ **Cats** Dally, top 40. Women free on Fri. 48 Peter Yorke, SF. 771-3332.

■ **Cesar's Latin Palace** Fri.-Sun., Latin. Fri.-Sat., dancing until 5 am; Sun., tea dances noon-5 pm, free for senior citizens. 3140 Mission, SF. 648-6811.

■ **City Nights** Wed., "The X"; Thurs., "Apollo"; soul and rap; Fri.-Sun., top 40; Sat., dancing until 2:30 am; Sun., "Dreamland"; gay tea dance, 6:30 pm-4 am. 715 Harrison, SF. 546-7938.

■ **Club Bella Napoli** Wed.-Sun., urban top 40 and rap; Sun., 6-10 pm: "Memorex Live by Llarri." 2330 Telegraph, Oakl. 893-5552.

■ **Club Metropolis** Thurs., "The Joint"; old school/Latin/hip-hop/rub-a-dub jams; Fri., funk; Sat., dance mix. No cover charge except Fri. and Sat. after 9 pm. 1484 Market, SF. 621-5001.

■ **Club Mirage** Fri.-Sat., top 40. 2 Kansas, SF. 431-9046.

■ **Colossus** Sat., dance mix presented by Crew; open until 6 am. 1015 Folsom, SF. 431-BOYS

■ **Covered Wagon Saloon** Mon., dance music; Tues., glam, punk, rasta and funk; Wed., hip-hop and funk; Thurs., "Love Shack" high-tech psychedelic; Fri., "Family Function: Loose Grooves of the '70s"; Sat., hip-hop and funk. 917 Folsom, SF. 974-5906.

■ **Croll's Bar & Grill** Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

■ **Crystal Pistol** Thurs.-Sun., dance mix. 842 Valencia, SF. 695-7887.

■ **DNA Lounge** Nightly, alternative modern end funk. Dancing until 4 am. 375 11th St., SF. 626-1409.

■ **DV8** Wed.-Sat., progressive dance music. Thurs., students free with ID. Fri.-Sat., open until 4 am. 540 Howard, SF. 777-1419.

■ **Ear** Wed., varied dance music. 842 Valencia, SF. 695-7887.

■ **El Rio** Fri., modern. No cover. 3158 Mission, SF. 282-3325.

■ **Endup** Thurs.-Sun., dance mix. 401 Sixth St., SF. 495-9550.

■ **Firehouse 7** Sun. reggae; Mon., roots reggae; Tues., "Dum Dum Club," industrial rock; Wed., reggae; Thurs., modern mix; Fri., "Rhythm Zone"; Sat., "Smokin' House." No cover charge. 3160 16th St., SF. 621-1617.

■ **Full Moon Saloon** Mon.-Tues., dance mix. 1725 Haight, SF. 668-6190.

■ **Houlihans** Nightly alternative rock plus videos. No cover Sun.-Thurs. 2800 Leavenworth, SF. 775-7523.

■ **Holy Cow** Tues.-Sun., modern and progressive top 40. No cover charge. 1531 Folsom, SF. 621-6087.

■ **I-Beam** Sat., "Erotic a-go-go"; Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

■ **Kesha's Inn** Mon.-Wed., "Club Options"; dance mix. No cover. 2618 San Pablo, Berk. 486-9157.

■ **Kennel Club** Thurs. and Sat., "The Box"; gay funk and soul; Fri., "Club Q", dancing for women; Sun., reggae and worldbeat. 628 Divisadero, SF. 931-1914.

■ **La Terraza** Mon.-Fri., Marichis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

■ **Le Montmartre** Fri.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

■ **The New Martini Empire** Thurs., "Macombo"; Brazilian and salsa; Fri., "Double Club" with world sounds and free Lambada lessons in one room plus disco and go-go dancers in another; Sun., "El Hambro"; Arabic, African, and Soco. 1015 Folsom, SF. 626-2899.

■ **Nightbreak** Wed., "Female Trouble"; lesbian dance night; Fri., "All the Funk That's Fit to Pump"; Sun., funk and hip-hop; Tues., dance mix. 1821 Haight, SF. 221-9008.

■ **1970 (the club)** Thurs., music from the disco decade. I Beam, 1748 Haight, SF. 668-6023.

■ **Oasis** Wed., "Funk Fast & Furious"; Thurs., "Modern Rock Classics" with Mark Hamilton; Fri., funk; Sat., "Rock Rules." 11th St. and Folsom, SF. 621-8119.

■ **Oz** Nightly, top 40. No cover before 9 pm. Westin St. Francis, 335 Powell, SF. 397-7000.

■ **Palladium** Fri., funk and soul; Sat., beat, urban funk; rap and scratch; Sun., modern rock with videos; Wed., live rap; Thurs., modern. Wed.-Sun., until 6 am. 1031 Kearny, SF. 434-1308.

■ **Rawhide** Nightly, country and western. No cover charge. 280 Seventh St., SF. 621-1197.

■ **Rockin' Robin's** Fri.-Sat., "Rock Hop"; Tues., "Motown Night"; Thurs., "Carloca Sling-Along." No cover charge, Tues.-Thurs. 1840 Haight, SF. 221-1960.

■ **Rockin' Robin's Downtown** Fri., '50s, '60s and '70s music. No cover charge. 133 Beale, SF. 543-1961.

■ **Silhouettes** Mon.-Wed. and Fri.-Sat., '50s and '60s rock end roll. Mon.-Wed., no cover. 155 Jefferson, SF. 673-1954.

■ **The Stud** Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. Weekdays, no cover charge. 399 Ninth St., SF. 863-6623.

■ **Studebaker's** Mon.-Sat., '50s-'80s dance music until 2 am. 22 Fourth St., SF. 777-0880.

■ **Three Kicks Out** Tues.-Sun., soul. 555 E. Francisco, Suite 19, San Rafael. 454-3941.

■ **Touche** Sun., "Skirts"; dance music for women; Thurs., "Club U.N."; Fri.-Sat., "Club Touche," modern and top 40, dancing until 3 am. 300 De Haro, SF. 881-8990.

■ **Townsend** Thurs., "Townhouse"; house music; Fri.-Sat., "How You Like It," house and modern mix, dancing until 4 am. 177 Townsend (at Third St.), SF. 974-6020.

■ **Trauma** Fri., alternative dance music. 842 Valencia near 20th St., SF. 695-7887.

■ **The Underground Club** Mon., "Wax Trax"; industrial and techno; Tues., "Modern Metropolis"; Wed., "Mystery City," alternative music; Thurs., all request night; Fri., "Musik Zone," modern and alternative; Sat., "The Blitz Club," '60s-'80s alternative music. Tues.-Thurs. until 3 am; Fri.-Sat. until 9 am. 201 Ninth St., SF. 552-3466.

■ **Uptown Nite Club** Thurs.-Sat., reggae, soukous, soca, calypso and African. Dancing until 3 am. 1803 Webster, Oakl. 832-8282.

■ **Windsurf Bar and Grill** Mon.-Sat., disco. 235 University, Berk. 845-7656.

■ **Yancy's Saloon** Fri.-Sat., music from the '50s to the '90s. 734 Irving, SF. 665-6551.

■ **The X** Fri., modern, age 18 and over; Sat., modern, 21 and over. Fourth and Bryant, SF. 543-6246.

Folk/Country

A guide to acoustic, folk and country & western music at Bay Area theaters and clubs.

4/Friday

■ **Jon Fromer** With Stephen Riave in a benefit for the Freedom Song Network and the striking Greyhound workers. 8 pm, Capp Street Center, 362 Capp, SF. 648-3457.

■ **Francisco Gonzalez** 8 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

■ **Pat Hamilton** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **High Country** 9 pm, Paul's Saloon, 3251 Scott. SF. 922-2456.

■ **Teresa Trull** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1781.

■ **Garrison White** With Beneath the Wheel. 9:30 pm, The Plough end Stars, 118 Clement, SF. 751-1122. (Also Sat/5.)

5/Saturday

■ **Double L** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

■ **Figgy Duff** 8 pm, Julie's Place, First Congregational Church of Oakland, 27th St. and Harrison, Oakl. 548-8708.

■ **Grass Menagerie** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.

■ **Tramaine Hawkins** 8 pm, Calvin Simmons Theater, Kaiser Convention Center, 10 Tenth St., Oakl. 762-BASS. (Also Sun/6 at 3 pm.)

■ **Barry & Alice Olivier** With Steve Hayton. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1781.

continued next page

★★★★★
— Mike McGrady
NEWSDAY
"TANTALIZING"
— Peter Travers
ROLLING STONE
"AN EXCEPTIONALLY RICH ROMANTIC COMEDY."
— Vincent Canby,
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But if he can get killed in the line of duty, his family will be set for life.



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— Jack Garner, GANNETT NEWS
"DIABOLICALLY FUNNY!"
— Peter Travers, ROLLING STONE
"TWO THUMBS UP!"
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- **La Raaji** 8 pm, Yoga Society of SF, 2872 Folsom, SF. 285-5537.
- **Connie Stevens** With Glenn Yarbrough. 2 and 8 pm, Paramount Theatre, 2025 Broadway at 21st St., Oakl. 465-6400.
- **Garrison White** See Fri/4.

6/Sunday

- **City Folk** 7:30 pm, Plowshares Coffee House, Firehouse, Fort Mason Center, Buchanan and Marina, SF. 441-8910.
- **Tramalne Hawkins** See Sat/5.
- **Hatsegana** 4 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.
- **Hay Fever** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.
- **Irish Music Session** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
- **Burrigan Jerome** Music from the Benjalung nation In Australia. 8 pm, La Pena, 3105 Shattuck, Berk. 849-2568.
- **Jewish Music Festival** Featuring workshops and free performances Sun/6-Sat/12: Call for program. Berkeley/Richmond Jewish Community Center, 1414 Walnut, Berk. 848-0237
- **Kevin Brennan and Friends** 9:30 pm; Shannon Arms, 915 Taraval, SF. 665-1223.
- **The Lumzy Sisters** 7 pm, Perfect Baptist Church, 2579 San Pablo, Oakl. 430-2572.
- **Mild Colonial Boys** 4 pm, Decatur Street, 441 Clement, SF. 221-9538.
- **Pat Smith** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

7/Monday

- **Bluegrass Jam Session** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.
- **Susan James** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
- **Clark Sterling** Singing Broadway hits. 8 pm, Marlin Community Playhouse, 27 Kensington, San Anselmo. 456-8555.
- **Traditional Irish Music Session** Irish dance lessons at 7 pm; music session, hosted by Lelf Sorbye, at 9 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

8/Tuesday

- **Michael Castle** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
- **Circle Arts** Open mike night. 10 pm, The Albion, 3139 16th St., SF. 552-8558.
- **Skip Henderson** 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **Maria and Sylvia** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
- **Open Mike** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.
- **The Sextants** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.

9/Wednesday

- **The Edlos** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.
- **Jack Gilder** With Don Clarke. 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
- **Carolyn Jayne** 9:30 pm, John Barleycorn, 1415 Larkin, SF. 771-1620.
- **Lone Star** 9 pm, Paul's Saloon, 3251 Scott, SF. 922-2456.
- **Cole Tate** 9:30 pm, 19 Broadway, Fairfax. 459-1091.

10/Thursday

- **Akousticlub** An open mike/showcase for acoustic music. 9:30 pm, Rumors, Broadway and Kearny, SF. 398-2789.
- **The Edlos** 8 pm, Cantina Mary Ward Hall, SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2729.
- **Tony Furtado** 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.
- **Pat Hamilton** 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.
- **Susan James** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
- **Tommy Madden** 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
- **Music Workshop Performance** Students from Jackeline Rago's Venezuelan folk music class perform. 7:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

Jazz

A guide to live jazz at local clubs and theaters.

4/Friday

- **Jlm Burke** 8:30 pm, Washington

Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Sat/5.)

- **William D. Burton** 8:45 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612. (Also Sat/5 at 9:30 pm and Tues/8 at 6 pm, Pasand Lounge, 1875 Union, SF. 922-4498.)
- **Cal Jazz Choir** 8 pm, International House Auditorium, UC Berkeley, 2299 Piedmont, Berk. 642-3880.
- **Cella Malhelros & Friends** 9 pm, Bahia Tropical, 1800 Market, SF. 861-8657.
- **Charles Unger Experience** 8 pm, The Casplan, 517 Clement, SF. 387-0603. (Also Sat/5.)
- **Tony Clark** 7 pm, Restaurant Metropole, 2271 Shattuck, Berk. 848-3080.
- **The Dick Gall Band** With Carl Lockett. 9:30 pm, Tropical Haight, 582 Haight, SF. 558-8019. (Also Sat/5.)
- **Don Neely's Royal Society** Fri.-Sat. and Tues.-Thurs., 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5000.
- **Fred Lamberson Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Jackie Hairston** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955. (Also Thurs/10.)
- **Judy Hall** 5:30 pm, Holiday Inn at Fisherman's Wharf, 1300 Columbus, SF. 771-9000.
- **Hank Crawford Quartet** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/5.)
- **Jon Hendricks** With the Oakland Youth Chorus. 8 pm, First Presbyterian Church, 27th St. and Broadway, Oakl. 444-3555. (Also Sat/5 at 8 pm.)
- **Frank Jackson** Fri.-Sat., 8 pm and Tues.-Thurs., 7 pm, Regina's, Regis Hotel, Geary and Taylor, SF. 885-1661.
- **Joe Alvarez Trio** Fri.-Sat. at 9 pm and Tues.-Thurs. at 8 pm, Tonga Room, Fairmont Hotel, California and Mason, SF. 772-5000.
- **Latin All-Stars** 9 pm, Cesar's Latin Palace, 3140 Mission, SF. 648-6611. (Also Sat/5 at 9 pm, and Sun/6 and Thurs/10 at 8 pm.)
- **Mike Lipskin** 5:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Wed/9-Thurs/10 at 5:30 pm, Mon/7 and Tues/8 at 8:30 pm.)
- **Rafael Manriquez** 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.
- **Maxlimum Wage** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.
- **McCoy Tyner Big Band** 9 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/5-Sun/6.)
- **Peter Mintun** Fri.-Sat. at 8 pm and Wed.-Thurs. at 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.
- **Don Sheridan** 7 pm, Lafayette, 290 Pacific, SF. 986-3366.
- **Strange Angels** 9 pm, New Deihl Restaurant, 160 Ellis, SF. 397-8470. (Also Sat/5.)
- **Sun Ra Arkestra** 9 and 11 pm, Koncepts Cultural Gallery, 480 Third St., Oakl. 763-0682.
- **Bill Unger** Performing on the Chapman Stick. 7 pm, Jawad's, 1799 McAllister, SF. 921-5968.
- **Van Cortlandt Duo** 8:30 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Viva Brasil** With Escola Nova de Samba. 8 pm, Studio Brasil, 50 Brady, (between Market and Otis, Gough and 12th St.), SF. 863-0321. (Also Sat/5.)
- **The Yancy Taylor Jazztet** 5 pm, Oakland Athletic Club, 1418 Webster, Oakl. 893-3412.
- **Zasu Pitts Memorial Orchestra** 9 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **Benny Velarde Super Combo** 9 and 11 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **Brad Buethe Quartet** 8:30 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **William D. Burton** See Fri/4.
- **Cash Farrar & Judy Hall** Sat.-Sun., 11 am-2 pm, Regina's, Regis Hotel, Geary and Taylor, SF. 885-1661.
- **'Cinco de Mayo Party'** Featuring the Bobbie Escovedo Quintet. 9 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.
- **Claudia Gomez** With Fandango. 3 pm, The Ramp, 855 China Basin, SF. 621-2876.
- **The Dick Gall Band** See Fri/4.
- **Hank Crawford Quartet** See Fri/4.
- **Jon Hendricks** See Fri/4.
- **Howard Barkan and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **McCoy Tyner Big Band** See Fri/4.
- **Ohnedaruth** 8 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.
- **Betty Shaw** 7 pm, Lafayette, 290 Pacific, SF. 986-3366.

5/Saturday

- **Kirby Smith** 7 pm, Restaurant Metropole, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Sofrito Latin Jazz** 8:30 pm, Picante Taqueria, 1328 Sixth St., Berk. 525-3121.
- **Strange Angels** See Fri/4.
- **Tuck and Patti** 8 pm, Angellco Hall, Dominican College, Grand and Arcacia, San Rafael. 472-3500.
- **Voz** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
- **Dick Whittington** With the Joe Askew Quartet. 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **Faith Winthrop** With Gus Gustavson. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.

6/Sunday

- **Color Plaid** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
- **Faye Carol and Quartet** 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
- **Hank Crawford Quartet** 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House, Half Moon Bay. 726-3839.
- **Hyler Jones** Sun. at 8 pm, Mon. at 9 pm, Rite Spot, 17th St. and Folsom, SF. 552-6066.
- **Jazz Jam Session** With the Herb Gibson Quartet. 4 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.
- **Jazz Marathon** Featuring Mark Murphy and others in a benefit for SHANTI project. 3-11 pm, New Delhi Restaurant, 160 Ellis, SF. 397-8470.
- **Joe Ellis and Friends** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.
- **Les Bailey's Jazz Jam** 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
- **25 Main St. Dixieland Jazz Band** 4 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.
- **McCoy Tyner Big Band** See Fri/4.
- **Nick Clyde Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Opafire** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
- **Ray Fisher Sextet** 5 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
- **Voz Do Brasil** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
- **Cecil Wells** 2-5 pm and 6:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Weslia Whitfield** With Mike Greensill and Dean Reilly. 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.
- **Wollenberg-Grampp Duo** 3-6 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.
- **The Yancy Taylor Jazztet** 9 pm, 5th Amendment, 3255 Lakeshore, Oakl. 832-3242.
- **Fredric Zimmerman** With Chris Amberger. 6 pm, Katana Japanese Restaurant, 2399 Shattuck, Berk. 843-6643.

7/Monday

- **Barry Solomon and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Claudia Gomez Quartet** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657. (Also Tues/8.)
- **Jimmy Price Trio** 9 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.
- **University Jazz Ensemble** 8 pm, McKenna Theatre, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 338-1431.
- **Paula West** With Ken Muir. 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001. (Also Tues/8.)
- **Weslia Whitfield** With Michael Greensill. Mon.-Tues., 7 pm, Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.

8/Tuesday

- **William D. Burton** See Fri/4.
- **Michele DeLuca** With Adam Levy. 6:30 pm, Casbah Restaurant, 1920 San Pablo, Berk. 540-0784.
- **Claudia Gomez Quartet** See Mon/7.
- **Cookie Wong Trio** Tues.-Thurs. at 8 pm, Terrace Lounge, Claremont Hotel, Oakl. 843-3000.
- **Jon English & Jon Raskin** 8:30 pm, Kimball's, 300 Grove, SF. 861-5555.
- **Miya Masaoka and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Oregon** 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Wed/9-Sun/12.)
- **Salsa Caliente** 8 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555.
- **Michael Slaughter** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
- **Vince Lateano Trio** 8 pm, Pearl's, 256 Columbus, SF. 291-8255. (Also Wed/9-Thurs/10.)

CRITIC'S CHOICE/Music

Ivo Pogorelich

Suspense is not a common element of piano recitals, but the what-will-he-do-next? factor has helped make 31-year-old *wunderkind* Ivo Pogorelich a cult figure on the concert circuit. Some go to be outraged, some to marvel at the new vision he brings to old warhorses. I go to be mesmerized by his technique, which consists of two basic styles: In the quiet passages, a graceful, flowing movement that begins at his shoulders, ripples down his arms to his fingers and continues seamlessly into the keys; and in the louder moments, a brutal attack with fingers clenched like those of a stroke victim. Last year brought us a mellower, though no-less-innovative Pogorelich than his previous SF appearances. Let's hope that doesn't become a trend — that or his February postponement because of illness — as he returns to give Haydn, Chopin, Liszt, Brahms and Scarlatti a workout.

— Steve Warren

- Ivo Pogorelich. Thurs/3 at 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 626-6596.



9/Wednesday

- **Celia Malhelros & Friends** 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.
- **Bobby Escovedo** 9:30 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.
- **Gus Gustavson** Wed.-Thurs., 7 pm, 1001 Nob Hill Restaurant, 1001 California, SF. 441-1001.
- **John Heller Trio** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Les McCann & the Magic Band** With Jimmy Smith Quartet. 8 and 10:30 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Thurs/10-Sun/13.)
- **Carol Sloane** 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Thurs/10-Sat/12.)
- **Norma Teagarden** With Friends. 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Oregon** See Tues/8.
- **Van Cortlandt Duo** 6 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Vince Lateano Trio** See Tues/8.
- **Voz Do Brasil** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
- **Ed Wetteland** 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

10/Thursday

- **After the End of the World Coretet** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
- **Blazing Redheads** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
- **El Salsa Express** With Conjunto Cespedes. 9 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.
- **Dick Fregulia** With Ken Plourde. 8:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
- **Jackie Hairston** See Fri/4.
- **Herb Gibson Duo** 6 pm, Templebar Restaurant, One Tillman Place, Grant near Post, SF. 362-6661.
- **Jeff Feldstein and Co.** 9 pm, Cafe Bistro, 2271 Shattuck, Berk. 848-3080.
- **Oregon** See Tues/8.
- **Carol Sloane** See Thurs/10.
- **Tom Grant Band** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750. (Also Fri/11 at 8 and 10:30 pm.)
- **Vince Lateano Trio** See Tues/8.
- **Viva Brasil** Featuring Lambahia Dance Show. 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

Rock

A guide to this week's shows in rock, reggae, R&B, blues, international and other pop music, including performances at central Bay Area nightclubs.

4/Friday

- **Badlands** With Ghost Town and Con-

trol. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

- **Michelle Abby Breger** 5 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **Black Circus** 9:30 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.
- **Brazen Hussy Live Jam** 2 am, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988. (Also Sat/5.)
- **Brunette** With Cypress and Runaway. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
- **Cardiff Reefers** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190. (Also Sat/5.)
- **The Chris Cobb Band** 9 pm, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988.
- **Willie Colon** With Legal Alien in a Cinco de Mayo party. 9 pm, Slim's, 333 11th St., SF. 621-3330.
- **The Coronados** With Homer and the Hornets. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
- **Deleone** With Riff Raft and Revenge. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
- **Delta Wires** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751. (Also Sat/5.)
- **Eddie & the Tide** With Dave Steffen Band. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
- **The Essentials** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.
- **Emma Jean Foster** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
- **Freeway Frank and the Hot Wires** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
- **Fuzz Factor** With the Fabulous Bud E. Luv Show. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
- **Haywire** With Voicebox, Headfirst and Yuckmouth. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
- **Jacobs, Jacobs and Penhallow** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
- **The Cool Jerks** With Nobody Famous. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
- **Jerry's Kids** 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
- **Kromatics** Noon, Student Union, City College of SF, Phelan at Judson, SF, 239-3212.
- **Kutsotsaki** With Grubik and The Enormous Ensemble. 9 pm, Studio Four, 2702 18th St. at York, SF. 863-0582.
- **Lethal Gospel** With The Guttersluts. 10:30 pm, Chatterbox, 853 Valencia, SF. 821-1891.
- **Malik** With the Plus Factor. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
- **Dmitri Metheny** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
- **Motor Dude Zydeco** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **911** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
- **Pride and Joy** 9:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.

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KKHI Concerts Grand



A WEEKLY CLASSICAL CALENDAR

FRIDAY, MAY 4

■ **DANA GLINSKI AND DIANA WEDDIGAN** Cellist Dana Glinski and flutist Diana Weddigan in recital. 8 pm, upstairs lounge, SF Conservatory of Music, 1201 Ortega, SF. 564-8086.

■ **GOLDEN GATE MEN'S CHORUS** Performing works by Handel, Bach, Mozart, Brahms, Bruckner, Debussy and Britten. 8 pm, Metropolitan Community Church, 150 Eureka, SF. 626-2883. (Also Sat/5 at 8 pm and Sun/6 at 2:30 pm.)

■ **OLD FIRST CONCERTS** Violinist Michael Sand and harpsichordist Phebe Craig perform works by Bach, Castello, Fontana and others. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

■ **SF OPERA CENTER** Works by Wagner. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 392-4400. (Also Sat/5.)

■ **SF SYMPHONY** Featuring the Toronto Symphony performing works by Beethoven and Tchaikovsky. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

■ **GRACE CHIN-HWA TU** The mezzo-soprano joins pianist Charles Calhoun for works by Bellini, Faure, Ives, Rossini and Schumann. 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF. 564-8086.

■ **UC BERKELEY SYMPHONY AND CHORUS** The University Symphony and Chorus performs sacred choral music by Penderecki, Schubert and Dvorak. 8 pm, Hertz Hall, UC Berkeley, Berk. 642-9988.

SATURDAY, MAY 5

■ **THE BOOKEND DUO** The violin/cello duo of Renee Jacksey and Durwynne Hsieh performs. 1-4 pm, Reprint Mint, 1366 N. Main, Walnut Creek. 933-6468.

■ **MARY CAMPBELL AND CAROL ALBANAT** The two-piano concert includes works by Brahms, Rachmaninoff and Milhaud. 7:30 pm, Westlake Christian Terrace, 275 28th St., Oakl. 893-2998.

■ **COLLEGE OF MARIN COMMUNITY SYMPHONY** The symphony presents a world premiere of Mark Shinbrot's *March to The Square*. 8 pm, Fine Arts Theatre, College of Marin, Sir Francis Drake, Kentfield. 485-9600.

■ **GOLDEN GATE MEN'S CHORUS** See Fri/4.

■ **MARK HERNANDEZ** The tenor performs works by Britten, Faure, Gardner and Schubert. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **MODERN MANDOLIN QUARTET** Mike Marshall and others preview works from their upcoming Windham Hill record. 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. 647-2272.

■ **SF EARLY MUSIC SOCIETY** Ensemble Alcatraz performs stories from medieval Cantigas. 8 pm, First Congregational Church, Dana and Durant, Berk.

■ **SF OPERA CENTER** See Fri/4.

■ **SF SYMPHONY** Vladimir Ashkenazy conducts the Radio Symphony Orchestra of Berlin. 3 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

SUNDAY, MAY 6

■ **ARTEA CHAMBER ORCHESTRA** Soprano/narrator Pamela Jordan and tenor/narrator Timothy Morningstar perform with the orchestra. 4 pm, Green Room, Veterans Building, Van Ness and McAllister, SF. 431-5400.

■ **COLLEGE OF MARIN BAND** The band performs music from the baroque and classical repertoire, musicals and other works. 3 pm, Fine Arts Theatre, College of Marin, Sir Francis Drake, Kentfield. 485-9600.

■ **JAMES DAHLGREN AND BENISHINOHARA** The violinists play works by Matzas and Bartok. 1 pm, The Reprint Mint, 2484 Telegraph, Berk. 841-9423.

■ **EILEEN DORAN AND CURTIS RENSCHAW** The soprano and guitarist perform music by North and South American composers. 8 pm, Community Music Center, 544 Capp, SF. 647-6015.

■ **GOLDEN GATE MEN'S CHORUS** See Fri/4.

■ **GRACE CATHEDRAL CHOIR OF MEN AND BOYS** The choir performs works in the English choral tradition. 2 pm, Gould Theater, California Palace of the Legion of Honor, 34th and Clement, SF. 750-3624.

■ **HOLY NAMES COLLEGE ORCHESTRA** The orchestra performs works by Tchaikovsky and Bach. 3 pm, Tobin Hall, Holy Names College, 3500 Mountain, Oakl. 436-1031.

■ **MARGARET IRWIN-BRANDON** The early keyboard specialist performs Bach's *Well-Tempered Clavier* in its entirety. 5:30 pm, MusicSources, 1000, The Alameda at Marin, Berk. 528-1685. (Also Mon/7.)

■ **GERARD MILLER** The cellist performs work by Beethoven, Crumb, Paganini and Shostakovich. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **LYNN MOSTOLLER** The trombonist performs works by Defaye, Pryor, Telemann, Vaughan Williams and others. 5 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **PHAT NGUYEN** The guitarist performs works by Bach, Barrios, Sor, Torroba and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **POCKET OPERA** Donald Pippin's group performs Lecocq's *The Daughter of Madame Angot*. 3 pm, Hansberry Theater, 620 Sutter, SF. 346-2780.

■ **SF CIVIC CHORALE** Alfred Schnittke's *Requiem in California* premieres on the West Coast. 3 pm, St. Mary's Cathedral, Geary and Gough, SF. 453-8853.

■ **TRINITY CHAMBER CONCERT** Solo piano performances by Joan Ball, Carol Fontana, Amiram Neiman and Elizabeth Swartout. 3 pm, Trinity Chamber Concerts, 2320 Dana, Berk. 549-3864.

MONDAY, MAY 7

■ **MARGARET IRWIN-BRANDON** See Sun/6.

■ **KELLY KIVETT, MARYAM MAHVI AND KRISTA WIGLE** The sopranos perform works by Barber, Debussy, Faure, Schumann and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **SF CHAMBER SYMPHONY** The symphony performs works by Bach, Copeland and Beethoven. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 392-4400.

■ **SF CHORAL ARTISTS** SF Choral artists in concert. 8 pm, Green Room, Veterans Building, Van Ness at McAllister, SF. 431-5400.

TUESDAY, MAY 8

■ **EARPLAY ENSEMBLE** The ensemble performs works by Donald Aird, Tamar Diesendruck, David Froom, Eric Moe and Chris Roze. 8 pm, Cowell Theater, Fort Mason Center, Buchanan at Marina, SF. 540-1088.

■ **NOONTIME CONCERTS** Vocalist Lani King joins flutist Mary Hargrove in a program of Bach, Hoffmeister and Telemann. 12:30 pm, Old St. Mary's Church, 660 California, SF. 255-9410.

■ **POCKET OPERA** Donald Pippin's group performs Rossini's *La Cenerentola*. 8 pm, Hansberry Theater, 620 Sutter, SF.

■ **FRANK RYKEN AND JUDY WING** The tenor and soprano perform in the "Opera Nights" series. 6:45 pm, Ristorante Venezia, 1902 University Ave, Berk. 644-3093.

■ **MICHAEL TAYLOR** The baritone performs works by Debussy, Schumann and Michael Taylor. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

WEDNESDAY, MAY 9

■ **ACOUSTIC CAFE** Guitarists Jamey Bellizzi and Eric Symons perform Baroque duets and contemporary Latin and Spanish solos. 7 pm, LaBodega, 1337 Grant, SF. 433-0439.

■ **BROWN BAG OPERA** Young artists of the SF Opera Center perform in programs of opera arias and ensembles and Broadway musicals. Noon, One Market Plaza, Mission at Embarcadero, SF. 565-6431.

■ **THOMAS LEISEK** The guitarist performs works by Bach, Gesualdo, Rodrigo, Villa-Lobos and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **MIDDAY MUSIC** UC Berkeley music students perform chamber music of Haydn. 12:15 pm, Hertz Hall, near College and Bancroft, Berk. 642-4864.

■ **ROVA SAXOPHONE QUARTET** The quartet performs and discusses their music with the audience. 5:30 pm, SF Community Music Center, 544 Capp, SF. 647-6015.

■ **SF SYMPHONY** The symphony performs works by Bach and Orff. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Thurs/10 at 8:30 pm.)

■ **WILLIAM PETERSON** Pomona College organist William Peterson performs Bach's *St. Anne* and Olly Wilson's *Moe Fragmenti*. 12:15 pm, St. Joseph of Arimathea Chapel, Durant at Bowditch, Berk.

THURSDAY, MAY 10

■ **DAVID MACFARLAND AND STEVE REPASKY** Tenor David MacFarland and pianist/organist Steve Repasky in concert. Noon, SF Public Library, Civic Center, SF. 552-9081.

■ **PERFORMANCES AT SIX** Pianist Lise Deschamps Ostwald and baritone Richard Fey perform the music of Leoncavallo, Ravel, Poulenc, Korngold and Debussy. 6 pm, Cultured Salad Restaurant, lobby, Three Embarcadero Center, Sacramento between Davis and Drumm, SF. 398-6449.

■ **GRADUATE RECITAL** Graduate accompanying recital featuring works by Bach, Brahms, Martinu and Prokofiev. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

■ **SF SYMPHONY** See Wed/9.

KKHI Program Highlights

FRIDAY, MAY 4

8 PM ST. LOUIS SYMPHONY: BEETHOVEN: "Consecration of the House" Overture, opus 124. LISZT: Piano Concerto #2 in A (Mischa Dichter). STRAUSS: An Alpine Symphony. Leonard Slatkin, conductor.

SATURDAY, MAY 5

10:30 AM LYRIC OPERA OF CHICAGO: PUCCINI: "Tosca" with Eva Marton, Giuseppe Giacomini, Siegmund Nimsgern, Italo Tajo, Florindo Andreoli, Henry Runey; Lyric Opera Chorus, Philip Morehead-director; Lyric Opera Children's Chorus, Donna Brunsmadir-director/Bruno Bartoletti, conductor.

SUNDAY, MAY 6

9 AM ST. PAUL SUNDAY MORNING: ENSEMBLE FOR EARLY MUSIC. Program T-B-A.

1 PM SAN FRANCISCO SYMPHONY ENCORE: NIELSEN: "Aladdin"-Suite. SIBELIUS: Symphony #4. WILSON: Work TBA. Herbert Blomstedt, conductor.

7 PM OPERETTA HOUR: DOSTAL: "Die Ungarische Hochzeit" with Margit Schramm, Anton de Ridder, Isy Oren, Willi Borkmeier; Philharmonia Hungarica/Roman Dostal, conductor.

8 PM GREAT FESTIVALS: (1989 Vienna Festival) MOZART: Symphony in D, K.181 & Piano Concerto in C, K.491 (Alfred Brendel). STRAVINSKY: Le sacre du Printemps. Vienna Philharmonic/James Levine, conductor.

MONDAY, MAY 7

8 PM CLEVELAND ORCHESTRA: RACHMANINOFF: Rhapsody on a Theme of Paganini (Olli Mustonen, piano). SHOSTAKOVICH: Symphony #4. Vladimir Ashkenazy, conductor.

TUESDAY, MAY 8

8 PM SAN FRANCISCO SYMPHONY: BARTOK: Two Pictures. RACHMANINOFF: Piano Concerto #2 in C (Ju-Hee Suh). JANACEK: Sinfonietta. Sian Edwards, conductor.

WEDNESDAY, MAY 9

8 PM CHICAGO SYMPHONY ORCHESTRA: SHOSTAKOVICH: Symphony #4 in C, opus 43. Gennady Rozhdestvensky, conductor.

THURSDAY, MAY 10

8 PM L'ORCHESTRE DE PARIS: BEETHOVEN: Piano Concerto #5 in E-flat, opus 73, "Emperor" (Claudio Arau). WOLF: "Der Corregidor": Prelude, Intermezzo & Scherzo Finale. BOULEZ: "Notations". Daniel Barenboim, conductor.

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JONATHAN RICHMAN
HARRY SANDLER

WELCOMES MON., 5/7 • NO COVER
DOORS 6:30 PM • GAME BEGINS 7 PM

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THURS., 5/10 • 9 PM • \$5 ADVANCE / \$5 DOOR

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with percussionist

THURMAN BARKER

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ANDREW CYRILLE

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VAN CORTANDT DUO Wed. 5/2 6 pm.

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Above Paradise 8PM

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THE FABULOUS

BUD E. LUV SHOW

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Above Paradise - Jazz With

PAUL ROBINSON GROUP

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LAVA MAGNATES

24-HOUR WORLD

(from Phoenix)

Poetry Above Paradise 8-10PM

featuring DEBBIE DEPATINO, MARY HERCZOG

MONDAY • MAY 7

HOUSE OF LARGE SIZES

(from Cedar Rapids, IA)

A SUBTLE PLAGUE

T.B.A.

Above Paradise 8PM

POQUITO DE TOTO

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THE GRENVILLES

SLINGS & ARROWS

GROOVY LION

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continued from page 54

■ **Reed Fromer Band** 9:30 pm, Fourth
Street Tavern, 711 Fourth St., San Rafael.
454-4044.

■ **SF Taiko Dojo** 7 pm, Women's
Building, 3543 18th St. near Valencia, SF.
431-1180.

■ **'Save the I Beam Benefit Jam'**
Featuring Exodus, Buck Naked and the Bare
Bottom Boys, Sister Double Happiness, Ted
Zeppelin, Penelope Houston, Tooth and Nail,
Frightwig, Smoking Section, the Sneetches
and others. 10:30 pm, I Beam, 1748 Haight,
SF. 668-6023.

■ **Mark Stanley** 9 pm, New Tarr &
Feathers, 2140 Union, SF. 563-2612.

■ **Troyce Key Big Blues Band** With
Carl "Good Rockin'" Robinson. 9:30 pm, Eli's
Mile High Club, 3629 Martin Luther King Jr.,
Oakl. 655-6661. (Also Sat/5 with Lady Bianca.)

continued page 58

El Rio
3158 Mission .. your dive!

Oysters Fridays 5-7

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BREAKFAST • LUNCH • DINNER DAILY
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8-1am MARGIE BAKER & JULES BROUSSARD

Friday, May 4
4-8pm MOTOR DUDE
8-1am ZYDECO BAND
9-11 911

Saturday, May 5
12-3pm LADY'S CHOICE
4-8pm BLUES BAND
8-1am STU BLANK
9-1am BOBBY MURRAY
SUNDAY, MAY 6
12-3pm SPIRIT OF '29
4-8pm CHRIS COBB BAND

9-1am BRAZEN HUSSY & THE BLUE HEARTS
Monday, May 7
4-8pm BLUE SALOON
8-1am WILLIE PEREZ

Tuesday, May 8
4-8pm THE PLAIDS
8-1am JIMMIE "GUITAR" MAMOU

Wednesday, May 9
4-8pm THE MUSCLETONES
8-1am THE HULA SISTERS

Thursday, May 10
4-8pm MARK NAFTALIN & RON THOMPSON
8-1am J.J. MALONE

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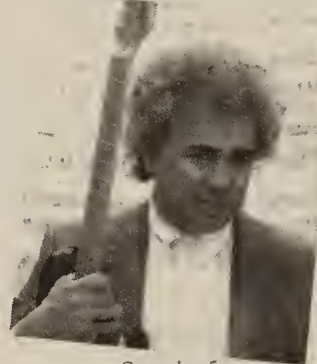


Wednesday 2 8-12
MIKE SHAPIRO JAM

Thursday 3 8-12
THE DAYTIME DRUNKS

Friday 4 5-7
MICHELLE ABBY
BREGER

9-1
FREEWAY FRANK AND
THE HOT WIRES



Saturday 5
B.B. BREECE

Sunday 6
CARLOS GUITARLOS
JAM

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Mondays 7:30-11:00 pm	Don and Roger, Jazz Duo,
Tuesdays 8:30-10:30 pm	Fourpenny Waites
Wednesdays 8:30-11:30 pm	Mike Mack, Jazz Piano
Thursdays 7:30-9:30 pm	Joey's Duo, Pub Beat

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DANCE MIX
8:00 - 2:00 a.m.
- SATURDAY MAY 5th
DANCE MIX
8:00 - 2:00 a.m.
- SUNDAY MAY 6th
jazz jam Session with
the Herb Gibson Quartet
6 - 10 p.m. then dance til 2
- MONDAY MAY 7th
Dancing 9 - 2
- WEDNESDAY MAY 2nd
SALSA with
The Bobby Escovedo's Quintet
Featuring Phil & Rene Escovedo
9:30 - 12:30
- THURSDAY MAY 3rd
REGGAE DANCE BEAT
9:00 - 1:00

Noe Valley Ministry
1021 Sanchez (near 23rd St.)

Sat., May 5
Modern Mandolin Quartet



The group that plays with the precision of the worlds great string quartets and the "spit and fire" of the great Bluegrass groups" previews its Windham Hill release featuring Classical and New Music. \$8 adv./\$9

Fri., May 11 - ROVA Saxophone Quartet \$9. adv./\$10.
Sat., May 12 - Celtic Elvis \$8. adv./\$9.
Sat., May 19 - Oak, Ash & Thorn \$8. adv./\$9.

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Tues. May 8
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Fine Food, Full Bar and Unlimited Free Parking



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JON ENGLISH & JON RASKIN: EDGES
Tues. May 8
Coming:
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Before 10 PM

Limit: one per person per evening

DOCTOR BOMBAYS BAR+MORE

■ **Luther Tucker** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
 ■ **Wallstreet** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

5/Saturday

■ **Alannah Myles** With Drama and First Memory. 9 pm, The Stone, 412 Broadway, SF. 391-8282.
 ■ **Badlands** With Black Bambi. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
 ■ **Beach Boys** 7 and 10:30 pm, Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100. (Also Sun/6 at 4 and 7:30 pm.)
 ■ **Birds of Paradise** 9:30 pm, The Ramp, 855 China Basin, SF. 621-2876.
 ■ **Stu Blank** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Bobby Bradford** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
 ■ **Bobby Murray Blues Band** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Brazen Hussy Live Jam** See Fri/4.
 ■ **B.B. Breece** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
 ■ **Carbon Yard** With Counting the Sky. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
 ■ **Faye Carol** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
 ■ **Cardiff Reefers** See Fri/4.
 ■ **Eric Clapton** 8 pm, Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View. 762-BASS.
 ■ **Delta Wires** See Fri/4.
 ■ **Dennis Reed and the Reed Snap Band** 9:30 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.
 ■ **Wendy Dewitt** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.
 ■ **Dogtalk** With Eskimo. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
 ■ **E.S. and the Living Wrecks** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
 ■ **Tramaine Hawkins** 8 pm, Calvin Simmons Theater, Kaiser Convention Center, 10 Tenth St., Oakl. 762-BASS. (Also Sun/6 at 3 pm.)
 ■ **Hoi Polloi** 10 pm, El Rio, 3158 Mission, SF. 282-3325.
 ■ **L7** With Starvation Army, Public Humiliation and Voodoo Glow Dolls. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
 ■ **Lady's Choice Blues Band** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **The Meices** With Zero. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
 ■ **Nite Cry** 9 pm, That's Ritch, 330 Ritch (near Brannan and Third St.), SF. 896-1988.
 ■ **Laura Nyro** 8 and 11 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
 ■ **Pacific Brass & Electric** With Reed Fromer Band and Big River. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
 ■ **The Paladins** With Silent Partners. 9 pm, Slim's, 333 11th St., SF. 621-3330.
 ■ **Paul Liberatore and the Liberators** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
 ■ **Paul Robinson Group** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
 ■ **Phoenyx** 9 pm, Decatur Street, 441 Clement, SF. 221-9538.
 ■ **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
 ■ **Shea Roxi** With Kings Cross and Bad Weapons. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
 ■ **Mongo Santamaria** 8 pm, Emerald Ballroom, Holiday Inn, 1500 Van Ness, SF. 762-BASS.
 ■ **The Scott Brothers** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.
 ■ **Danny Sorrentino** With The Sinners and Red Weather. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
 ■ **Splatter Trio** 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.
 ■ **Synthesis** 9:30 pm, La Pena, 3105 Shattuck, Berk. 849-2568.
 ■ **Troyce Key Big Blues Band** See Fri/4.
 ■ **Beverly Watson** With Straight Shot. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

6/Sunday

■ **Beach Boys** See Sat/5.
 ■ **Big Bob's Blues Trio** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
 ■ **Blues Jam** With the Mile High Band. 8:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.
 ■ **Blues Jam** With Walt the Dog. 5:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.

■ **Brazen Hussy & the Blue Hearts** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Buck Naked and the Bare Bottom Boys** 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
 ■ **Carlos Guitarios Jam Session** 3 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
 ■ **Chris Cobb Band** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Julian Davies** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
 ■ **Julia Fordham** 8 pm, Bimbo's 365 Club, 1025 Columbus, SF. 474-0365.
 ■ **Gone Jackals** 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
 ■ **Tramaine Hawkins** See Sat/5.
 ■ **Jules Broussard Band** 6 pm, Roland's, 2513 Van Ness, SF. 567-1063.
 ■ **Lava Magnets** With 24-Hour World. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
 ■ **L7** 11 pm, Oasis, 278 11th St., SF. 621-8119.
 ■ **25 Main St. Dixieland Jazz Band** 4 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.
 ■ **Mike Shapiro Jam** 3-8 pm, Rockin Robins, 1840 Haight, SF. 221-1960.
 ■ **Downey Mildew** With Tall Tales and True. 9 pm, DNA Lounge, 375 11th St., SF. 626-2532.
 ■ **Moses Dixon Quintet** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
 ■ **'A Night of Harmony'** Featuring Melissa Phillippe's Harmony & Background Vocals Class Show. 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
 ■ **None O' That** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
 ■ **Opafire** 8 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
 ■ **Open Mike** With David Grossman. Sign-ups at 8 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
 ■ **Orquestra Guayacan** 4 pm, El Rio, 3158 Mission, SF. 282-3325.
 ■ **Jonathan Richman** With Harry Sandler. 9 pm, Slim's, 333 11th St., SF. 621-3330.
 ■ **Scrapyard** With Dick and Jane. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
 ■ **Smack** With Flash Bastard and SF Dogs. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.
 ■ **Spirit of '29** Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Starvation Army** With the Greatful Dead Kennedys and Les is Moore. 9 pm, Covered Wagon Saloon, 917 Folsom (at Fifth St.), SF. 974-1585.
 ■ **Testament** With Savatage and Flotsam and Jetsam. 7 pm, Warfield Theatre, 982 Market, SF. 762-BASS.
 ■ **Tropical Vibrations** 8 pm, Caribee Dance Center, 2424 Webster, Oakl. 835-4006.

7/Monday

■ **Blue Saloon** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Blues Jam** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
 ■ **Blues Jamm Session** With Jerry Rawls. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
 ■ **'Blue Monday Jam'** With Chuck Day. 9:30 pm, 19 Broadway, Fairfax. 459-1091.
 ■ **Bob Edwards Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
 ■ **The Chills** With 11th Dream Day. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.
 ■ **The Dave Steffen Band** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
 ■ **House of Large Sizes** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
 ■ **Maninger, Terflinger, Tune-swingers** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
 ■ **Willie Perez** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Poquito De Todo** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
 ■ **The Solid Senders** 9 pm, Slim's, 333 11th St., SF. 621-3330.
 ■ **Stephen Spano** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.

8/Tuesday

■ **Black Shabbos** 8:30 pm, Great American Music Hall, 859 O'Farrell, SF. 885-0750.
 ■ **Bobby Webb Blues Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.

■ **Michael Castle** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
 ■ **Circle Arts** Sign-ups at 8:30 pm, The Albion, 3139 16th St., SF. 552-8558.
 ■ **Cool Papa** 7:30 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.
 ■ **Counting the Sky** With Tug of War. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
 ■ **The Deadbeats** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
 ■ **Diana Swann Blues Band** 9 pm, Ramona's, 370 Embarcadero West, Oakl. 891-2531.
 ■ **The Grenvilles** With Slings and Arrows and Groovy Lion. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
 ■ **Jimmie 'Guitar' Mamou** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Johnny Nitro** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
 ■ **'Paint It Black'** Featuring Jackson Saints and Suicide Shake. 9 pm, DNA Lounge, 375 11th St., SF. 626-2532.
 ■ **The Plaids** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
 ■ **Volcano Suns** With Sunhouse. 10 pm, Kennel Club, 628 Divisadero, SF. 931-1914.
 ■ **World Over** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.

9/Wednesday

■ **Amicus** 8:30 pm, Mr. Q's, 25 Main, Tiburon. 435-5088.
 ■ **Big Deal** 9:30 pm, New George's, 842 Fourth St., San Rafael. 457-1515.
 ■ **Ted Butler** With Blues International. 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.
 ■ **Hobo** With Call Me Bwana. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
 ■ **The Hula Sisters** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **Jimmy Talks** 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
 ■ **Johnny Nitro and the Door Slam-mers** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.
 ■ **Kotoja** With Our Boys Steel Orchestra. 9 pm, Slim's, 333 11th St., SF. 621-3330.
 ■ **Michael Joe Kirkbride** 8:30 pm, Caffe Nuvo, 556 San Anselmo Ave., San Anselmo. 454-4530.
 ■ **Luther Tucker Blues Jam** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.
 ■ **Mike Shapiro Jam Session** 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
 ■ **Motor Dude Zydeco** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
 ■ **The Muscletones** 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **The Muskrats** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
 ■ **Open Mike** 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.
 ■ **Katie Rose** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
 ■ **Shakey Jake and the Shakers** 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
 ■ **Stu Blank & His Nasty Habits** 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
 ■ **Ben Vaughn** With Sinful Doin's. 10:30 pm, I Beam, 1748 Haight, SF. 668-6023.
 ■ **Maldiva Vecindad** 8 pm, La Pena, 3105 Shattuck, Berk. 849-2568.

10/Thursday

■ **Beverly Stovall Blues Band** 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr., Oakl. 655-6661.
 ■ **Dinos** 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
 ■ **Dogtones** 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.
 ■ **Eugene and the Bluejeans** 9:30 pm, Fourth Street Tavern, 711 Fourth St., San Rafael. 454-4044.
 ■ **Gwen Majors Allstar Band** 9 pm, Roland's, 2513 Van Ness, SF. 567-1063.
 ■ **High Noon** With Joe Goldmark and Hank Maninger. 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
 ■ **Hot Links** 9:30 pm, Full Moon Saloon, 1725 Haight, SF. 668-6190.
 ■ **Johnny Nitro and the Doorslam-mers** 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
 ■ **J.J. Malone** 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

CRITIC'S CHOICE/Movies

The Imported Bridegroom

If you know that filmmaker Pamela Berger also wrote and produced *Sorceress*, a feminist view of the French Inquisition, you won't worry about her new heroine. Flora's Old-World father, Asriel Stroon (Eugene Troobnick), is determined to arrange a marriage for her, and returns in 1900 from Boston to his hometown in Poland to hunt for a son-in-law. He brings back the town's prize catch, Shaya, a young scholar, and the stage is set for a formula comedy about a couple thrown together by circumstance who come to love each other.

That's part of the story; the rest is about Shaya's secular education and departure from Jewish tradition, which makes Stroon change his mind about the marriage at about the time the youngsters take matters into their own hands. *The Outside Chance of Maximilian Glick* was a more entertaining exercise in Jewish nostalgia, but this warm comedy based on a story by *Hester Street* author Abraham Cahan should please fans of the genre.

— Steve Warren



■ The Imported Bridegroom. Fri/4-Thurs/10 at 6, 8 and 10 pm, plus Sat., Sun. and Wed. at 2 and 4 pm. Roxie Cinema, 3117 16th St., SF; 863-1087. \$5; seniors \$2.

■ **Mello-Mar** With Magic Mike and poets Deborah Major and Opal Palmer. 7:30 pm, Berkeley Public Library South Branch, 1901 Russell, Berk. 644-6860.
 ■ **The Mighty Bushmen** With Kinetic Tattoo. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
 ■ **The Mission U.K.** With the Wonderstuff. 8 pm, Warfield Theatre, 982 Market, SF. 762-BASS.
 ■ **Mark Naftalin** With Ron Thompson. 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
 ■ **The Philosophers** 8:30 pm, Mint Platter, 2566 Telegraph, Berk. 849-1027.
 ■ **Phoenyx** With Solstice. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
 ■ **The Raveups** With the Chick-a-saw Muddpuppies. 9 pm, Slim's, 333 11th St., SF. 621-3330.
 ■ **'Sin City'** Featuring Connie Champagne, Doris Fish and Phillip R. Ford, Juan the Snake Dancer and others. 9 pm, DNA Lounge, 375 11th St., SF. 626-2532.
 ■ **Sleep of Reason** 9:30 pm, 19 Broadway, Fairfax. 459-1091.
 ■ **Splatter Trio** With Ralph Carney. 10 pm, Hotel Utah, 500 Fourth St. (at Bryant), SF. 421-8308.
 ■ **Mark Stanley** 9 pm, New Tarr & Feathers, 2140 Union, SF. 563-2612.
 ■ **Tourists in Distress** 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.
 ■ **Undercover** With '77s, Veil of Ashes and Broken Image. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

Spoken Word

A selective guide to readings, lectures and other spoken word events in the central Bay Area

4/Friday

■ **'Earths Alive! Readings'** Ernest Callenbach and Peter Berg celebrate with readings from their environmentally conscious works. 8 pm, Walden Pond Books, 3316 Grand, Oakl. 832-4438.
 ■ **Ursula Le Guin** The award-winning author reads from *Tehanu*, the final book of the "Earthsea Quartet." 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.
 ■ **Poetry and Prose Reading Series** Features writers Rae Armantrout and Ron Silliman. 8 pm, Small Press Traffic, 2599 24th, SF. 285-8394.

5/Saturday

■ **Debbie Patino and Mary Herczog** These two Los Angeles poets return to the Bay Area to read together and separately in two weekend performances. 10:30 pm, The Albion, 3139 16th St., SF. 552-8558. (Also Sun/6 at 8 pm, Above Paradise, 308 11th St. (at Folsom), SF. 861-6906.)
 ■ **Health Hazards in the Arts and Crafts** UC Berkeley Extension presents a one-day course outlining choices and safeguards available when using toxic art materials and equipment. 9 am, UC Extension Center, 55 Laguna, SF. 642-4111.
 ■ **Soup of the Day** Longtime Berkeley

resident Frances Stam reads from and signs her new satirical work about Berkeley. 2 pm, Diesel, A Bookstore, 5820 Shellmound, Emeryville, 653-9965.

6/Sunday

■ **David Brower** The first executive director of the Sierra Club and founder of Friends of the Earth and Earth Island Institute discusses his autobiography, *For Earth's Sake*. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk., 486-0698.
 ■ **Mary Ann Klausner** Mary Ann Klausner, co-author of the *Aching for Love: The Sexual Drama of the Adult Child*, leads a discussion of healing strategies for women. 5 pm, Old Wives Tales, 1009 Valencia, SF. 821-4675.
 ■ **Debbie Patino and Mary Herczog** See Sat/5.
 ■ **Fables in Early Yiddish Literature** A reading in Yiddish by professor Eli Katz. 7:30 pm, Berkeley/Richmond Jewish Community Center, Berk. 848-0237.
 ■ **Poetry Reading** Michel and Tobias Larlat read their poetry. 7:30 pm, Shattuck Square Bakery, Berk. 849-3979.
 ■ **Tenderloin Writers** Adam Lizakowsky, this week's featured poet in the series, reads his work. 7 pm, 509 Cultural Center, 509 Ellis, SF. 776-2102.

8/Tuesday

■ **African American Storytelling** Storyteller, author and artist Luisan Teish leads a workshop with emphasis on performance and storytelling style development. 6 pm, Golden Gate Branch Library, 5605 San Pablo, Oakl. 632-8488. (Also Thurs/10.)
 ■ **Pyramid Shadows Poetry Series** Poetry and performance are combined as several poets utilize various media for expression. 7:30 pm, Canessa Gallery, 708 Montgomery, SF. 339-2719.
 ■ **Word Party** Beat poet Jack Micheline and Whitman McGowan perform poetry and encourage audience participation in the surrealist game, "exquisite corpse." 8 pm, Farley's 1315 Eighth St., SF. 648-1545.

9/Wednesday

■ **Poetry at Cody's** Frank Bidart and Robert Pinsky read from their latest books. 7 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.
 ■ **'Creating Your Own Success'** In this lecture Kim Kassner focuses on maximizing resources and recognizing capabilities. Noon, City College of San Francisco, 50 Phelan, SF. 239-3580.
 ■ **Serpent Tales** Oracular Wisdom and The Pythoness, Priestesses of Gaia are presented by Lella Castle, co-director of Spotted Fawn and teacher of geomancy and Goddess traditions. 7 pm, Gaia Bookstore, 1400 Shattuck, Berk. 548-4172.

10/Thursday

■ **Vito Loves Geraldine** City Lights

CRITIC'S CHOICE/Theater



Kegger

When adults yammer at kids about drugs and booze, do they listen or just tune out? But when other teens do the talking, the message might get through. That's the hope of the New Conservatory Theatre, a youth performing outfit noted for its blunt-spoken shows tackling AIDS and other concerns. In

Kegger, written by nationally known playwright Megan Terry, the troupe dramatizes the problem of adolescent alcohol abuse. (It's a timely concern: According to a recent U.S. study, one in three high school seniors drink heavily.) — **Misha Berson**

■ *Kegger*. Plays Fri.-Sat. at 8 pm and Sun. at 3 pm. Through May 13th. Zephyr Theatre Complex, 25 Van Ness, SF. \$8-\$10. 861-4914.

celebrates the publication of a collection of short fiction by Janice Eidus with a reading by the author followed by a champagne reception. 5:30 pm, City Lights, 261 Columbus, SF. 362-8193.

■ **Torsello Gallery Poetry Series** Award-winning poet and fiction writer Bruce Boston reads from a recently published collection of poems, and Clive Matson, poet and playwright, reads from his latest work, *Equal in Desire*. 8 pm, Torsello Gallery, Grand and Elwood, Oakl. 465-3236.

■ **Poetry Center Readings** Jane Hollister Wheelwright, Jungian analyst, and author Louise Gluck read from their work. 1:30 pm, Blakeslee Room, San Francisco State University, 1600 Holloway, SF. 338-2227.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren.

Preview

■ **... to get to the other side** A comedy about feuding brothers, death, the afterlife and aliens. Previews Wed/9-Thurs/10. Opens Fri/11. Plays Wed.-Sun. at 8 pm. Through May 27. Climate Theatre, 252 Ninth St., SF. \$13-\$10; \$5 preview. 626-9196.

Opening

■ **Prisoners of the Harem** Werner F. Schmidt's new romantic comedy. Opens Fri/4. Plays Fri.-Sat. at 8:30 pm. Through June 2. Onstage Theater (in the school house), 2050 Oak Park, Pleasant Hill. \$7-\$5. 944-9006.

Ongoing

■ **Cafe Depresso** Kenneth Vega's acclaimed musical about a group of friends reminiscing about a lost friend. Plays Thurs.-Sat. at 8:30 pm. Extended through May 12. Chi Chi Club, 440 Broadway, SF. \$9-\$10. 392-6213.

■ **Six Characters in Search of an Author** Luigi Pirandello's play about truth and delusion. Plays Fri.-Sat. at 8 pm. Through May 12. Potrero Hill Neighborhood House, 953 DeHaro, SF. \$7. 839-9271.

■ **House of Yes** Wendy MacLeod's very dark send-up of American violence and decadence combines elements of Genet fables, Jacobean comedies and Andy Warhol films. It focuses on the upper class members of a (literally) incestuous McLean, Virginia clan. Mom is a glamorous airhead; her three grown kids are so spoiled and narcissistic they can barely function. (The looniest is convinced she's Jackie Onassis and her brother is JFK.) When a "normal" stranger enters this den of weirdness, all psycho-sexual hell breaks loose. This show is a surprise hit for the Magic, and it's clear why: There's a wicked kinkiness at work here, some deliciously arch repartee and a few real dramatic shocks. But the comic tone wobbles periodically, and in the end you may wonder just how deep MacLeod's satire penetrates. Directed by Andrew Doe. (Misha Berson) Plays Wed.-Sat. at 8:30 pm. Through May 13. Magic Theatre, Fort Mason Center, Building D, Marina and Buchanan, SF. \$11-\$19. 441-8001 or 441-8822.

■ **I'm on a Mission From Buddha** A panoramic view of Asian American life in the past decade. Plays Wed.-Fri. at 8:30 pm, Sat. at 7:30 and 10 pm and Sun. at 3:30 and 7:30 pm. Through May 16. Asian American Theater Center, 403 Arguello (at Clement), SF. \$13-\$15. 751-2600.

■ **Les Liaisons Dangereuses** Citiarts presents the inspiration for the movie *Dangerous Liaisons*, the play chronicling two aristocrats' "corrupting" behavior. Plays Wed.-Sat. at 8 pm with additional performances Tues. and Sun. Through May 19. Willows Theatre, Willows Shopping Center, 1975 Diamond, Concord. \$10-\$12. 671-3388.

■ **Lock Up Your Daughter** This play pokes fun at the dubious morality of 18th-century London. Plays Fri.-Sat. at 8:30 pm, with additional Sun. matinees April 29 and May 6. Through May 19. Masquers Playhouse, 105 Park Place, Point Richmond. \$8. 232-4031.

■ **Arbuckle** Cintra Wilson's play follows the life of silent screen star Rosco "Fatty" Arbuckle. Plays Wed.-Sat. at 8:30 pm and Sun. at 2 and 7 pm. Through May 20. Life on the Water, Building B, Fort Mason Center, Buchanan at Marina, SF. \$12-\$16. 776-8999.

■ **Hamlet** David Juda's production of the classic Shakespearean tragedy. Plays Thurs.-Sat. at 8:30 pm with a matinee Sun/20 at 3 pm. Through May 20. Theater of the Blue Rose, 2525 Eighth St., Berk. \$4. 540-5037.

■ **Seniors!** Nancy Deutsch's play about the social director of a senior low-income housing development and the six seniors who live there. Plays Thurs.-Sat. at 8 pm with matinees Wed. and Sat. at 2 pm. Through May 20. Studio Eremos, 401 Alabama, #127, SF. \$6-\$10. 552-3541.

■ **Zero Positive** Himmer, a gay man, and his friend Samantha, a straight woman, both have positive HIV tests. How they absorb that news, and how they and their nutty friends and relations cope with the and/or business of living and dying, are the subjects of this tough-minded but compassionate comedy by the imaginative New York playwright, Harry Kondoleon. A surprising love affair, botched suicide attempts, a poet's last hurrah, senility and Greek tragedy — Kondoleon works all this and more into his antic, erratic grand scheme. The local premiere features a stand-out performance by Russ Davison as an over-the-verse actor. (Misha Berson) Plays Fri.-Sat. at 8 pm and Sun. at 7:30 pm. Through May 20. Phoenix Theatre, 301 Eighth St., SF. \$10-\$12. 621-4423.

■ **I'm Not Rappaport** TheatreWorks presents Herb Gardner's comedy of an "odd couple" in an urban jungle. Plays Tues.-Sat. at 8 pm, with selected matinees and early shows on Sun. Through May 26. Burgess Theatre, 601 Laurel, Menlo Park. \$14-\$18. 329-2623.

■ **The Orphan King/Warsaw Is Mine** Gary Aylesworth's multi-ethnic production with A Travelling Jewish Theatre of a writer, educator and radio personality in Poland and Eastern Europe. Plays Thurs.-Sat. at 8:30 pm. Through May 26. New Performance Gallery, 3153 17th St., SF. \$8-\$15. 863-9834.

■ **The Possessed** Fedor Dostoevski's story of the impact of revolution on the human soul. Plays Fri.-Sat. at 8 pm and Sun. at 2 pm. Through May 6. Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. \$6. 338-2467.

■ **Man and Superman** George Bernard Shaw's classic play mixes a comedy of manners with a philosophic drama. Plays

Tues.-Fri. at 8 pm and Sun. at 2 and 7 pm, with additional selected matinees. Through June 2. Berkeley Repertory Theatre, 2025 Addison, Berk. \$18-\$24. 845-4700.

■ **Burn This** American Conservatory Theater performs this drama of the relationship between a New York dancer/choreographer and the angry brother of her deceased dance partner. Plays Mon.-Sat. at 8 pm with matinees Sat. and Wed. at 2 pm. Through June 26. Stage Door Theater, 420 Mason, SF. \$10-\$32. 749-2228.

■ **Les Miserables** More of a phenomenon than a show, but better than Cats if Broadway blockbusters are your thing. Just beware when you fork over your \$50 for an orchestra seat that the songs are in the strained-vocal-chord pop school of Whitney Houston, the history and politics of revolutionary France are sketchy, and the tear-jerking is shameless and utterly synthetic. What works magnificently are the show's visual aspects, most obviously David Hersey's lighting and John Napier's production design. (Misha Berson) Plays Tues.-Sat. at 8 pm, with matinees Wed. and Sat. at 2 pm and Sun. at 3 pm. Extended through July 8. Curran Theatre, 445 Geary, SF. \$18-\$55. 243-9001 or 474-3800.

■ **Bar None** A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Plays Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm and Sun. at 2 pm. Open-ended. Mason Street Theater, 340 Mason, SF. \$18-\$20. 861-6895.

■ **Even the Score** Uncle Tad Baker's Leon Show presents this performance about audience retaliation and obnoxious performances. Plays Fri. at 9:31 pm. Open-ended. Upstairs at the Rose and Thistle, 1624 California, SF. Call for price. 334-4933.

■ **Greater Tuna** This compassionate satire of small-town Texas life barbecues bigots without robbing them of their humanity. Plays Mon.-Fri. at 8 pm and Sat. at 6 and 9 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. \$15-\$19. 771-6900.

Closing

■ **'Theatre of Dual'** Two one-act plays by August Strindberg, *The Stronger* and *Creditors*. Plays Thurs.-Sat. at 8 pm. Through May 5. La Val's Subterranean, 1834 Euclid, Berk. \$7-\$5. 843-5617.

■ **America Paints** Performers bring American paintings to life with music, slides and dialogue. Plays Sat.-Sun. at 1 pm. Through May 6. De Young Museum, near Eighth Ave. and Kennedy, Golden Gate Park, SF. Free. 750-3600.

■ **Dolores Street** Theresa Carilli's *Girls in the Band* for the '90s is more like the pilot for a lesbian sitcom than a play; but it's frequently funny, never too heavy for too long and shows gay men and nongay women how much they have in common with their lesbian sisters, four of whom share a flat on the title thoroughfare. (Steve Warren) Plays

Wed.-Sun. at 8:30 pm. Through May 6. Theatre Rhinoceros, 2926 16th St., SF. \$10-\$9. 861-5079.

■ **Hurlyburly** Actors Theatre presents David Rabe's drama of Hollywood alienation. Plays Fri.-Sun. at 8 pm. Through May 6. Shelton Studio Theatre, 533 Sutter (between Powell and Mason), SF. \$10. 296-9179.

■ **The Real Thing** Actors Ensemble of Berkeley performs Tom Stoppard's play of couples, love and infatuation. Plays Fri.-Sat. at 8 pm. Through May 6. Live Oak Theatre, 1301 Shattuck, Berk. \$6.50. 528-5620.

■ **Roots in Water** Richard Nelson's play chronicles the maturing of a generation through the lives of 29 characters. Plays Wed.-Sat. at 8 pm and Sun. at 7:30 pm, with matinees Sun/13 and Sun/20 at 2 pm. Through May 27. Eureka Theatre, 2730 16th St., SF. \$13-\$17. 558-9898.

■ **Suds** A boomers' banquet of well-sung '60s songs is connected by a featherweight, feather-brained plot that could use more solos and references to the world outside, but is polished and professional. (Steve Warren) Plays Tues.-Fri. at 8 pm, Sat. at 7 pm and Sun. at 3 and 7 pm. Extended through May 6. Waterfront Theatre, Ghiradelli Square, Polk and Beach, SF. \$22-\$26. 861-6895.

■ **Third Stone From the Sun** A performance by Olivia Corson, weaving storytelling and movement with music and wilderness animals. Plays Thurs.-Sun. at 8 pm. Through May 6. Climate Theatre, 252 Ninth St., SF. \$6-\$12. 626-9196.

Short Runs

■ **Bird City** David Ahlstrom's jazz, rock and rap opera based on Aristophanes's play *The Birds*. Plays Sat/5-Sun/6 and Sat/12-Sun/13 at 3 pm. Mission Cultural Center, 2868 Mission, SF. \$8-\$6. 431-2027.

■ **The Boyfriend** Young People's Musical Theatre Company presents this satire of life in the '20s. Plays Fri.-Sat. at 8 pm and Sun. at 2 pm. Through May 6. Randall Museum, 199 Museum Way (off Roosevelt Way on Corona Heights), SF. \$5-\$2. 554-9600.

■ **Brighton Beach Memoirs** Mills High School students perform this Neil Simon comedy. Plays Thurs/3-Sat/5 at 8 pm. Mills High School Theater, 400 Murchison, Millbrae. \$5-\$4. 692-9351.

■ **Charlie and the Chocolate Factory** Children perform Richard R. George's adaptation of the classic fantasy. Plays Sat. at 7:30 pm and Sun. at 1 and 3 pm. Through June 10. Alameda Children's Musical Theatre, 900 Santa Clara, Alameda. \$7-\$4. 521-6965.

■ **Dames at Sea** The Ross Valley Community for Schools and Wade Thomas School present this musical. Plays Fri/4 at 7:30 pm, Sat/5 at 2 and 7:30 pm and Sun/6 at 2 pm. Marin Community Playhouse, 27 Kensington, San Anselmo. \$5-\$3. 456-8555.

■ **'Earth's Alive' Performances** A showcase of weekly performances as part of California Institute of Integral Studies' "Earth's Alive" festival. Tonight's performers are Philip Horvitz, Lesjie Pansarasa, Rachel

Kaplan and Mark Pritchard. Plays Fri/4-Sat/5 at 8 pm. Fobbo Gallery, 3747 23rd St., SF. \$7. 695-0640.

■ **Folles** James Goldman's play with a musical score by Stephen Sondheim. Plays Fri/4-Sat/5, Fri/11-Sat/12 and Fri/18-Sat/19 at 8 pm. Novato Community Playhouse, Machin and DeLong, Novato. \$10-\$8. 897-7073.

■ **The Marsh** A weekly showcase for new performance. Call for program. Mon/7 at 8:30 pm. Morty's, 1024 Kearny, SF. \$4. 986-MORT.

■ **Originale** Karlheinz Stockhausen's experimental music theater work. Plays Thurs/3-Sat/5 at 8:30 pm. Theatre Artaud, 450 Florida, SF. \$12-\$8. 621-7797.

■ **Our Town** Thornton Wilder's classic play. Plays Thurs/3-Sat/5 at 8 pm. McElroy Hall, Holy Names College, 3500 Mountain, Oakl. \$4-\$2. 436-1000.

■ **Ourglass** A collaborative piece about the nature of coming together produced by advanced acting students at SF State. Plays Wed/9-Sat/12 at 8 pm and Sun/13 at 2 pm. Studio and Little Theatres, Creative Arts Building, SF State University, 1600 Holloway (at 19th Ave.), SF. Free. 338-1341.

■ **OutTakes** Two one-act plays by Sheldon Feldner: *The Girls in the Trojan Horse* and *Madonna*. Plays Thurs.-Sat. at 8 pm, Sun. at 7:30 pm. Through May 30. The Casplan Cabaret, 517 Clement, SF. \$12.50. 756-5844.

■ **The Pajama Game** Bear Stage Productions presents this Broadway hit in a pajama factory. Plays Wed/9-Sat/12 at 8 pm. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$11-\$6. 642-3880.

■ **Peter Rabbit** A children's play of mischief-making in Mr. McGregor's cabbage patch. Plays Sat. at 1 pm and Sun. at 1 and 3 pm. Through May 20. Young Performers Theatre, Building C, room 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

■ **Showtime '90** Community Artists and Players presents this collection of songs from Broadway shows. Plays Thurs/10-Fri/11 at 8 pm. Mills High School Theater, 400 Murchison, Millbrae. \$10. 697-0388.

■ **Utterance** An astronomer creates the possibility of communication between inner and outer space in Joseph Chaikin's and Susan Yankowitz' play. Plays Fri/4-Sat/5 and Mon/7-Sat/12 at 8 pm and Sat/5 and Sat/12 at 2 pm. ACT Playroom Theatre, 450 Geary, SF. \$10. 566-4851.

■ **Visual Voices** A weekly showcase of experimental work. Tonight's performers are Dale Kistemaker, Megan Simpson and Gary Sullivan. Plays Fri/4 at 8 pm. Southern Exposure Gallery, Project Artaud, 401 Alabama (at 17th St.), SF. \$5. 863-2141.

■ **Western** A "horse opera" with guns, cattle stampedes and slow-talking strangers. Plays Fri/4-Sat/5 at 11 pm. Eureka Theatre, 2730 16th St., SF. \$8. 922-9375.

■ **'Women Playwrights'** The Rasputin Theater company presents one-act plays by Bay Area women playwrights. Plays Thurs/10-Sat/12 and Thurs/17-Sat/19 at 8:30 pm. The Lab, 1805 Divisadero, SF. \$8-\$5. 346-4063. ■



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**CUNNEY & JOSPE
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BY PHONE: Call 824-2506 during business hours, and have your VISA, Mastercard or American Express ready.
BY MAIL: Write up your private party ad only on the classified coupon found in this section and mail it to: SF Bay Guardian Classified, 2700 19th St., SF, CA 94110-2189.
*For Commercial ad rates call 824-2506.
DEADLINE: Friday, 2 pm for all Commercial and Private party advertisers, except Real Estate and Employment. Real Estate and Employment line ads deadline at 12 noon on Monday.

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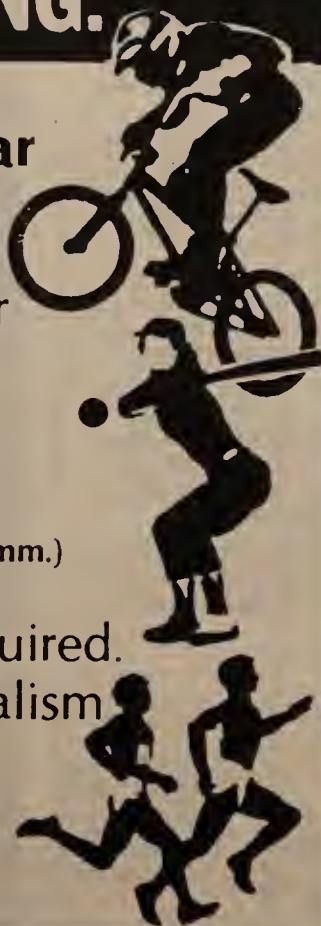
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THE SAN FRANCISCO BAY
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EMPLOYMENT

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LEGAL NOTICES

LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 916095

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of AMY MARTINI JACKSON/ 659 Fillmore St. #7 for change of name. Whereas the petition of AMY MARTINI JACKSON has been filed in court for an order changing her name from AMY MARTINI JACKSON to MARTINA GEORGE; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4, Room 426 on the 5th day of June, 1990, at 8:30 am, of said day to show cause why this application for change of name should not be granted. Dated April 11, 1990. Ollie Marie-Victoire, Presiding Judge of the Superior Court.

April 25, May 2, 9 & 16, 1990 L-242907
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 138562

The following person doing business as COMPUTER RESULTS, 1935 Franklin St., San Francisco, CA 94109: Tamara Elaine Dunaye, 1935 Franklin St., San Francisco, CA 94109.

Registrant commenced business under the above fictitious business name on the date April 11, 1990. This business is conducted by an individual. Signed Tamara E. Dunaye. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 25, 1990.

May 2, 9 & 16, 23, 1990 L-243008
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 138664

The following person doing business as AMERICAN HUMAN RESOURCE COUNCIL, 4140 23rd Street, San Francisco, CA 94114.

Registrant commenced business under the fictitious business name on the date March 28, 1990. This business is conducted by an individual. Signed Donald Stuart Hanson.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 28, 1990.

Apr. 11, 18, 25, & May 2, 1990 L-242705

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139324

The following person doing business as MOORE GLASS AND MIRROR, One Jade Place, San Francisco, CA 94131: Brian Douglas Moore, One Jade Place, San Francisco, CA 94131.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Brian Moore.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 18, 1990.

May 2, 9, 16 & 23, 1990 L-243005
ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 663444-3

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of HOLLY KATHERINE GARNAR/32736 Gustine St., Union City, CA 94587 for change of name. Whereas the petition of HOLLY KATHERINE GARNAR has been filed in court for an order changing her name from HOLLY KATHERINE GARNAR to SAMARA ADRIANA MARIANI; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department N/A, Room N/A on the day of May 5, 1990 at 8:45 am to show cause why this application for change of name should not be granted. Dated April 4, 1990. Demetrios Agretelis, Judge of the Superior Court.

April 25, May 2, 9 & 16 L-242806
FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139012

The following persons doing business as CREATURES 'N' KIDS, 124 9th Ave., San Francisco, CA 94118: Bernard L. Krause and Janice Van Collie, 124 9th Ave., San Francisco, CA 94118.

Registrants commenced business under the above fictitious business name on the date March 1, 1990. This business is conducted by a general partnership. Signed Bernard L. Krause. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 9, 1990.

Apr. 18, 25, May 2 & 9, 1990 L-242801
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: HERNANDEZ, MARIA E. / ORTIZ, GERTRUDIZ are applying to the Department of Alcoholic Beverage Control for an On-Sale Beer & Wine Eating Place license to sell alcoholic beverages at 508 Valencia St., San Francisco, CA 94110.

May 2, 1990 L-243003

SUMMONS CASE NO. 026432 COURT OF CALIFORNIA IN AND FOR THE SAN FRANCISCO COUNTY OF CALIFORNIA. In re the matter of AMERICAN SAVINGS AND LOAN ASSOCIATION, a FEDERALLY CHARTERED ASSOCIATION and DOES 1 to 10, INCLUSIVE BELLA SCHWARTZBORD SUE AS DO I, DEFENDANT. You are being sued by Plaintiff: ODETTE ETCHEVERRY.

You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response at this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case.

If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or a legal aid office (listed in the phone book).

Despues de que le entreguen esta citacion judicial usted tiene un plazo de 30 DIAS CALENDARIOS para presentar una respuesta escrita a maquina en esta corte.

Una carta o una llamada telefonica no le ofrecera proteccion; su respuesta escrita a maquina tiene que cumplir con las formalidades legales apropiadas si usted quiere que la corte escuche su caso.

Si usted no presenta su respuesta a tiempo, puede perder el caso, y le pueden quitar su salario, su dinero y otras cosas de su propiedad sin aviso adicional por parte de la corte.

Apr. 11, 18, 25, & May 2, 1990 L-242703

THE

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 136750

The following person doing business as 5 CAT STUDIO / ATELIER DES CINO CHATS, 210 Columbus Avenue #228, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name(s) on the date N/A. This business is conducted by an individual. Signed Kelly M. Burke. This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 30, 1990.

Apr.11,18,25 & May 2, 1990 L-242704 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 136774

The following persons doing business as DELANEY & COCHRAN, 375 Illinois Street, San Francisco, CA 94107 (PO Box 77462). Registrant commenced business under the above fictitious business name on the date May 10, 1989. This business is conducted by a corporation. Signed Andrea Cochran, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 2, 1990.

Apr.11,18,25 & May 2, 1990 L-242701 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139432

The following persons doing business as GOLDEN GATE HEARING SERVICES, 1833 Fillmore Street, Suite 100, San Francisco, CA 94115: Lawrence Michael Eng, 1919 Octavia Street #1, San Francisco, CA 94109, Stephen Eugene Dorman, 1919 Octavia Street #1, San Francisco, CA 94109. Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed Lawrence M. Eng. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 23, 1990.

May 2, 9, 16 & 23, 1990 L-243002 ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 918025

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of MICHELLE ROSMAN/189 Collingwood St., SF, CA 94114, for change of name.

Whereas the petition of MICHELLE ROSMAN has been filed in court for an order changing her name from MICHELLE ROSMAN to MICHELLE BROOKE ROSMAN now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4, Room 426 on the day of May 31, 1990, at 8:30am to show cause why this application for change of name should not be granted. Dated April 9, 1990. Orla Marie-Victoire, Judge of said Superior Court.

Apr.18, 25, May 2 & 9, 1990 L-242805 NOTICE OF SERVICE OF PUBLICATION

STATE OF NORTH CAROLINA
COUNTY OF MECKLENBURG
IN THE GENERAL COURT OF
JUSTICE
DISTRICT COURT DIVISION

FILE NO. 88 CVD 15688

AVIS DENISE HOUSTON-CRAIG, PLAINTIFF VS. ALFRED THOMAS CRAIG, DEFENDANT.
To: ALFRED THOMAS CRAIG, DEFENDANT.
Take notice that a pleading seeking relief against you has been filed in the above-titled action. The nature of the relief being sought is as follows: The Plaintiff, AVIS DENISE HOUSTON-CRAIG, has filed a complaint seeking an absolute divorce upon the ground that Plaintiff and Defendant have lived separate and apart for more than one year next preceding the bringing of this action.
You are required to make a defense to such pleading, not later than forty (40) days after April 12, 1990 (exclusive of said date), and upon your failure to do so, the party seeking service against you will apply to the Court for the relief sought.
Date: April 6, 1990

Warren D. Blair
Attorney for the Plaintiff
823 E. Trade St. Suite 301
Charlotte, NC 28202
Telephone: (704)372-0837

SPEAK OUT

The Mayor's Small Business Advisory Commission wants to determine how the AIDS epidemic and proposed mandatory health insurance have affected small businesses, their owners and their employees. The Commission will hold a public meeting on May 3rd, from 8:00 to 9:00 p.m., at the Mission High School Auditorium, 3750 18th Street, in San Francisco. For additional information call 554-8941.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 136727

The following person doing business as CABLE CAR LIQUOR & DELI, 140 Cyril Magnin St., San Francisco, CA 94102: Ihab Touri, 8909 California St., San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Ihab Touri. This statement was filed with the County Clerk of the City and County of San Francisco, CA on May 29, 1990.

May 2, 9, 16 & 23, 1990 L-243000 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 138642

The following person doing business as GRAPIK ART PRODUCTIONS, 2312 Bryant Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date February 1, 1990. This business is conducted by an individual. Signed Christopher O'Neal. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 3, 1990.

Apr.11,18,25 & May 2, 1990 L-242706 NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: WANG, KYONG SUN / MAO CHUN are applying to the Department of Alcoholic Beverages Control for an On-Sale Beer & Wine Eating Place license to sell alcoholic beverages at 4014 Geary Blvd., San Francisco, CA 94120.

May 2, 1990 L-243004 CITATION FOR ADOPTION CASE NO. A35426

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN DIEGO. In re the Petition of VINCENT JOHN VAN BEBBER, Adopting Parent. THE PEOPLE OF THE STATE OF CALIFORNIA, To: JOHN PATRICK MYERS GREETING: YOU ARE HEREBY advised that you are required to appear in the Superior Court of the State of California, for the County of San Diego, at the Court Room of Department No. 1 thereof, located at the JUVENILE DIVISION, 2851 Meadowlark Drive, San Diego, CA 92123-2792 on Friday, July 6, 1990 at 9:00 am, of that day, then and there to show cause, if any you have, why the Court should not adjudge the adoption of the minor child, ROZETA BLANCA SAN PEDRO MYERS, by the petitioner, VINCENT JOHN VAN BEBBER as prayed for in the petition on file herein.

If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your pleading, if any, may be filed on time. Dated February 28, 1990, Kenneth E. Martone, Clerk of the Superior Court by Anna Garza, Deputy.

May 2, 9, 16, & 23, 1990 L-243007 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139545

The following person doing business as APOLLO COMMUNICATIONS, 3372 21st Street, San Francisco, CA 94110: Ronald Baker, 3372 21st Street, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Ronald Baker. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 25, 1990.

May 2, 9, 16 & 23, 1990 L-243001 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139342

The following persons doing business as SANTANA INTERIOR SERVICE, 2625 19th St., San Francisco, CA 94110: REUBEN A. SANTANA, 4774 Surrey, El Sobrante, CA 94803, ABEL SANTANA, 2625 19th St., San Francisco, CA 94110. Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed Abel Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 18, 1990.

April 25, May 2, 9 & 16 L-242902 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 136282

The following person doing business as L. RICO'S TAQUERIA, 292 Divisadero, San Francisco, CA 94117: LINA SHETAYA, 212 B St., SF, CA 94080. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed Lina Shetaya. This statement was filed with the County Clerk of the City and County of San Francisco, CA on January 17, 1990.

April 25, May 2, 9, & 16, 1990 L-242909 FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139210

The following person doing business as RADIO VALENCIA, 541-543 Valencia St., San Francisco, CA 94110: BURNS & ALAN, INC., 1088 Capp St., San Francisco, CA 94110. Registrants commenced business under the above fictitious business name on the date April 9, 1990. This business is conducted by a corporation. Signed K.E. Burns, Chair of the Board. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 12, 1990.

April 25, May 2, 9 & 16 L-242903

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 139639

The following person doing business as PERFECT 10, 1211 Church St., San Francisco, CA 94114: Tam Nguyen, 851 31st Ave., San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date March 27, 1990. This business is conducted by an individual. Signed Tam Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 27, 1990.

Apr.18, 25, May 2 & 9, 1990 L-242802

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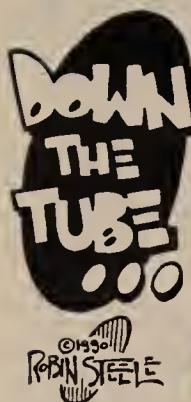
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66 MAY 2, 1990 / THE SAN FRANCISCO BAY GUARDIAN

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BY ROBIN STEELE



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11 years counseling experience with women molested as children, codependence, food, relationship dilemmas, sexuality and sexual preference, professional women's issues, stress reactions due to medical problems. SF and Berkeley offices. Low fee slots. Insurance. Kay Goldstein MFCC. 753-6446.

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THE NEW AGE NETWORK is the place to look and the place to be for sharing New Age awareness with an enlightened audience of thousands. Make the connection with an ad in this special section of Bay Guardian Classified. Call 624-2506 for details.

Lose weight today. 1000 mini-cross or diet pills only 19.95. Call 1-800-888-4986 or send to P&M, Box 1622, Janesville WI 53502. Also ask for free sample closet organizer.

HUMAN SEXUALITY

Transvestite Or Transexual
Contact ETVG, a friendly supportive group at PO Box 6486, SF, CA 94101 or call 415-763-3959 or 408-984-5819 after 4pm.

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Sex Therapy
Couples, individuals. Caring and very experienced therapist. Impotence. Premature ejaculation. Deafness problems. Inexperience. Surrogate referrals. AIDS-VD safe. Katherine Yates, MFCC. 547-4720. Anne Wiewel, RN. 639-0555.

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386-5090

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Focus on communication and relationship issues involved in being a bisexual person. Individual and couple counseling also available. Ron Fox, MA, MFCC (#ML022194), 751-8714.

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Negotiate with the unconscious mind. Ready to be free of cigarettes or gain control of eating habits?
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...of awareness. And the place to share it is the New Age Network Section of Bay Guardian Classified. Reach out to thousands of enlightened individuals and make the connections that can make a difference. To place your ad, call 624-2506 and make the network work for you.

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Overeating, smoking, stress, relationships, anxiety, panic attacks, fears, depression, procrastination, 12 steps, recall, other issues. Insurance. Questions welcome. Katherine Davis, MFCC (board lic. #MT7813). 752-4707.

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Unchain your talent! With poise and ease, enter your zone of inspiration and assurance. Find your natural rhythm for focusing your creative energies. As a musician and hypnotherapist I can understand your challenges and help you further your goals. Call Bill Spight, 528-5911.

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The Bay Guardian Classified section does not want and will not accept sexual message advertising. Readers are encouraged to report violations of this policy. If you are looking for a sexual message please do not call our advertisers.

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Call 1-900-844-5555.

MEN SEEKING WOMEN

It Could Happen

I'm a 39-year-old Jalapeno enthusiast with a penchant for forthright conversation, cappuccinos, all types of music, movies, and psychological inquisitiveness. You could be a hound dog for clarity with a heart of gold (or suitable metal substitute), 28-42 years. Both of us have something to offer. Guardian Box #30121H

To Respond To A Box Number

If the box number is followed by a ☎ you can call 900-844-5555 from a touch-tone phone (pay phones won't work), and reply to the ad of your choice on the Guardian Relationship Reply Line. You'll learn more about the advertiser than what's in the paper by simply listening to their outgoing Person-to-Personals message. Not all advertisers record a message, but you can still respond by phone. Just follow the easy, recorded

instructions. When you're asked for the advertiser's box number, enter it using the telephone keypad. Do not enter the letter at the end of the number. After you hear the advertiser's greeting, you will be able to record a message of your own, review it, change it (if you wish), or try again. The cost is only .99 per minute. If the box number is also followed by a ☎ you can write to the ad at the following address: Guardian Box #_____, 2700 19th Street, San Francisco, CA 94110. Guardian mail boxes expire four weeks after the ad's final publication. Address other replies as instructed in the ad. However, the ads that contain a box number and ☎ but no ☎ can be written to ONLY if they have a post office box outside the Guardian. If you have any questions please call us at 824-2506.

Look! WM 27, English, future MBA, hockey player, 5'7", North Beach, programmer, Kawasaki, modern music. Until then...Guardian Box #30114B

Sensuous Intellectual

40, seeks brainy animal for pleasures of mind and body and other synergistic effects. Warning: danger of addiction. Send evidence (photo, c.v., EEG, paw print). Box 225, 1478 University Ave., Berkeley 94702.

Washboard Waisted

Freedom fighter, 30, seeks female copilot to navigate uncharted territory. Guardian Box #32103F.

There I was, deep in the jungle, surrounded by savages preparing me for their next meal. My mind began to wander...thinking about that tall, shapely, exotic woman I'd never met. If you are that girl, adventurous enough to dare to rescue me from this ill fate, send your rescue plans to this Tom Hanks, Tom Cruise mix before it's too late. Please include photo and phone so we can work out the details. Guardian Box #30311H

I Am For Real!

Successful Marin real estate broker/developer. Single male, 37, would like to meet a very good looking lady, 22-42, 5'7" or under, who is ready for a long-term living together relationship/marriage. I'm considered quite attractive and fit and have a pleasant, low key personality with an excellent dry sense of humor. I seek someone who is very sensual, affectionate, open and values honesty, good communication and strong values. Please note, I've made a definite decision not to have children. We will live well, laugh and love a lot. If you are able to be very selective, then take a chance and be adventurous -- we may surprise each other. No drug types, party girls or time wasters. Recent photo a must, please. Guardian Box #30100A.

Older Woman Desired

Single WM, 33, 8', 185 wishes to meet a nonsmoking trim woman under 50. Guardian Box #30131F.

6'2" Eyes Of Blue

Good looking native San Franciscan of Italian/Irish descent, 27-years-old and college instructor is looking for an intimate connection with a woman 21-40-years-old. I like honesty and intimate conversations. Call or write soon. 750 La Playa #741, SF 94121. #30108F

Transpacific

I'm a successful Japanese businessman who spends half my time in Japan and half in the Bay Area. I'm quiet and attractive single M, 32, 5'7", 150 lbs., who enjoys sports (tennis, golf and scuba), movies, travel and new adventures; seeking fun and companionship (and romance?) with a slim, attractive 20-29 lady, willing to help me improve my English and interested in travelling to Japan. Take a chance and you'll be pleasantly surprised! Send letter and photo to P.O. Box 887, Danville, CA 94528. 29125V

Give someone special a gift that will work wonders for them: a Bay Guardian Classified Gift Certificate. Call 824-2508 for more information.

Marriage And Children

Good-looking warm-hearted lawyer divorced with no children seeks petite women in 30's with tender heart and keen mind who wants to share joys of marriage and having children together with travel, learning and fun. I am 52, 5'10", 180 lbs., fit (I run and work out), emotionally and financially solid. I am happy and come from a loving family. I have traditional Midwestern values. If you do not yet have any children but would like to with a good man, please respond with a note and picture. I'll reciprocate. I'm thinking of building a home in the Wine Country and could use some help in planning the kitchen. Guardian Box #30108A.

Strong and Brave and True

Civilized, solvent lawyer, 31, 5'9", fit and adventurous seeks intelligent spirited woman 21-31. I like sailing, mountains, classical music, jazz, blues, good wine and conversation. Eventual objective marriage and children. Guardian Box #32108F.

Spirited Wench Sought

Lucky indeed is the man you choose, and you have reason to feel that way. You probably: are 30-45 and 5'7" or under, do wonders for a pair of jeans or a silk dress, exhibit emotional honesty, follow a spiritual path, and approach life lightheartedly with love and zest. You are being sought by a man who by most people's standards has everything, but he is seeking a life-partner to share with, to nurture, to pamper, and occasionally to tame. A very alive partnership is what I envision. Please send letter and photo to POB 620427, Woodside 94062. #30132

Superior Quality !!!

Higher-conscious, heart-centered, entrepreneur seeking spiritually-centered, uninhibited, health-fitness oriented professional women with a sunny, easygoing disposition. A wise, "aware", special someone who (1) Knows "The Mind Once Enlightened Cannot Again Become Dark", and (2) Understands how Sexuality and Spirituality, when connected in a relationship, can produce love in its highest and most fulfilling state. Ex Holistic Therapist-Massage-Bodywork Professional (with magical, caring hands). Eclectic interests: Nature-earth lover, outdoorsy, athletic-sports oriented, and Great Dancer. Into all music, the arts, science and much more. Attractive, youthful 46-year-old (look in the 30's), in great shape, with trim beard, 5'8". Nonsmoker. Guardian Box #30109H.

The Bay Area's best Relationship ads are even better with Person-to-Personals, our state-of-the-art telephone message system -- FREE to advertisers.

Bumbling Oaf Desires Spunky Wit

Seeking witty, sociable, WF, unambiguous upscale thinking, confident, zero vanity, careerish, petless, nonsmoker, nonbreeder for interminable good life. WM, 33, witless, otherwise OK. POB 1922 Sausalito 94966.

I'm a single WM, 36, 5'11", trim, dark hair and eyes, warm, bright, active, occasionally funny, sometimes sad, committed to working on myself. Seeking one who values truth and kindness, who cares about the world and her own growth, is usually serious, often joyful. Guardian Box #30115A.

This Big Bopper

Loves to jitterbug to oldies. I also like movies, plays, and outdoor activities: hiking, biking and whitewater rafting and kayaking. I'm 44, professional, single JM, 5'8", trim and want to share above, as well as just time together with special woman 40 or under. Photo appreciated. Guardian Box #31116F.

Rainbow Sister!

Where Can You Be?

Techno/Tribal sort, 37, seeks wise and funny female fellow freak, 26-32, for true happiness. Trade passport photos? Dave: 309 Judah #130, SF 94122.

Babylonian Princess

Sought by former Prince now working as a Wizard. #31120

Loving, Romantic, Sensual

Tall, single WM, 37, seeks feminine lady 25-36. I enjoy walking, films, music, travel, photography, reading. Do you enjoy candlelit dinners, gifts of flowers and sexy lingerie? Photo appreciated. Guardian Box #30130F.

I am a 25-year-old, safe, handsome Asian business professional, who is looking for an attractive, bossy woman. A woman who will wear leather. Someone who demands to be worshipped like a Goddess. I enjoy sports, dining out, exploring new places, and tastes. Reply with a letter and phone number. Guardian Box #31100A

Funny, handsome, athletic, musical, professional WM, 32, 6', with herpes seeks a pretty, aerobically fit, educated and outgoing woman for fun. Photo...Guardian Box #32101F.

DROP BY ANY TIME. Our Night Drop Box is open 24 hours a day so you can drop off your ad. It's at 2700 19th Street (corner of York and 19th).

Nice normal guy. Worked hard, played some, now ready to settle down, perhaps start a family. Good looking WASP, 49, 5'11", healthy, financially secure professional. Liberal, nonsmoker, many interests, seeks younger female counterpart. Exchange photos. POB 96, Tiburon 94920.

Let's Get Playful

So, you're bored and worse, lonely? (so is he). You need a friend? Lover? Confidant? A hug? (so does he). You want a great guy, someone reliable, intelligent, sensual, handsome, supportive, (he wants a great woman). Someone as huggable as your pet cat, who talks, and says more than "feed me"... Someone around 6'1", 195, 40, divorced, successful, who will let you eat cookies in bed? (I will, I will). It's easy! Reply! Now! (please) (you'll have fun)-- photo, note, AF/WF only, East Bay. Guardian Box #30112F

No Trouble Sleeping

Looking for a reasonably normal woman who talks fast, enjoys life and doesn't have an aversion to smoking. Easy-going British carpenter, 29, straightforward, slightly wacky sense of humor, seeks companion for movies, walks, music -- the usual stuff. Photo/phone appreciated. Guardian Box #31113H.

Dallious With Desire

Blue Collar White male, tall and lean, looking and living well. Limited free time. Looking for that refined touch in a lady. No druggies. Guardian Box #31111A.

Country Matters

Writer with gorgeous home overlooking vineyards seeks girl young enough to have a bunch of kids, old-fashioned enough to want them. Literacy, traditional values essential; politically incorrect preferred. Photo, letter, phone to Guardian Box #31106A

WM, veterinarian, 6'0", 175 lbs. Honest and caring, warm and sincere. Nonsmoker in excellent health. Emotionally and financially secure. Interests include golf, skiing, sailing, classic cars, travel, dining, theater, opera, and memorable moments together, desires to meet that special someone who is also emotionally and financially secure, between the ages of 30 and 45, for lasting relationship. Photo optional, but appreciated. Guardian Box #30117F

Retired gentleman seeks lady for permanent association. Write Box 98, 2370 Market Street, SF 94114.

Single JM, 38, very handsome, 5'9", muscular, looking for an attractive, outgoing, successful, shapely, buxom woman to develop a lasting and wonderful relationship. Extra points for good cooks and humor. #30134

M, 37, warm, attractive, leftist, Jewish (non-religious), often funny teacher seeking warm, intellectually curious, progressive woman with integrity and sense of humor for relationship lasting well into next millennium and children. Guardian Box #30118

I am looking for a shy, unassuming woman of any flavor. Are you 21-35, artistic, playful, and balanced? Can you enjoy the simple pleasures life has to offer without being opposed to luxury? I'm 36, 6', slender, of Dutch descent, and naturally unmanipulatively sensitive before it became popular. Send photo and letter to Guardian Box #30116A

Sailor Sailing South

If you have a little gray in your hair, some wrinkles, a spring in your step, still look good in jeans, and like the idea of long distance sailing, write or call for my telephone number. P.O. Box 192, Brisbane, CA 94005. 31104V

Asian male native Californian. Attractive, mentally, physically fit, financially secure. Marriage, family minded. I enjoy outdoor activities and indoor activities such as dining, dancing, movies, etc. I'm 5'6", 135, 37 seeking AF with similar qualities. P.O. 29031 Oakland CA 94604. 31105V

Make new friends or find romance with Bay Guardian Relationship ads.

Rebel Without A Love

Too much education and focus on work have left this radical arguing motions in court instead of raising hell in the streets. Ideals, love and adventure neglected. You too feel cornered by the Reagan era, the grip of your career, complacency. Together we reignite buried passions. Guardian Box #30129F.

Cinema And Champagne

Asian or other slim build popcorn partner sought by WM 26, blonde, 6', handsome professional for upcoming SF/Film Festival and other cultural and culinary prowling. Guardian Box #30110F.

38-year-old, new to area, secure professional, Catholic with Far-Side sense of humor, described by some as Baryshnikov look-alike (I think I have better legs) seeks cultured, intelligent, slender, beautiful, sensual, professionally satisfied woman, nonsmoker, 25-35 years old, for eventual committed monogamous relationship leading to marriage and children. I am looking for someone who is willing to sacrifice neither style nor substance. Guardian Box #32102F.

Answering A Relationship Ad Is Now A Lot Easier.

Introducing



1-900-844-5555

The Bay Guardian Relationship Reply Line

Introducing yourself to someone new isn't the easiest thing in the world to do. But since 1966, Bay Guardian Classified has helped thousands of people do just that. And now the Bay Area's best Relationship Ads are even better.

Because now you have a fast, easy way to respond to the Relationships advertisers in the Bay Guardian ... by phone. It's called Person-to-Personals, and it's the state of the art in personal messaging systems. When you call, you can learn more about the advertiser than what's in the paper by simply listening to their outgoing Person-to-Personals message. Not all advertisers record a message right away, but you can still respond by phone.

Think of it -- no time consuming letter-writing (unless you want to, of course). No waiting by the mailbox day after day for the response to your response. Person-to-Personals is a sophisticated touch-tone service that takes you closer to your heart's desire, step by step. You can introduce yourself to the person whose ad caught your eye (or ear) in the privacy of your own phone.

Your voice will be clearly recorded with the highest technical standards available. You can hear your own message played back to you before you save it. Or change it. Or delete it ... and try again. The system allows you to browse through any or all of our advertisers' outgoing messages. And you can leave as many messages as you want to as many advertisers as you wish.

If you think of yourself as a low-tech person in a high-tech world, don't worry. Person-to-Personals is designed to be as user-friendly as possible, providing clear, simple instructions each time you call. The fee for calling the Person-to-Personals number is only 99¢ per minute, automatically added to your monthly phone bill. That's a small price to pay for a priceless opportunity.

THE SAN FRANCISCO BAY
GUARDIAN



When you see a ... Call 1-900-844-5555.



RELATIONSHIPS

Singles WM, 6'2", 32, nonsmoking corporate executive, Hemmingway-type who loves outdoors, fishing, hunting and scuba diving. Resourceful, competitive, athletic and straightforward. I enjoy close friends, food, wine and a good laugh. You are a single WF, 5'6" plus, 28-34, bright, energetic, independent and assertive. You stay in shape and friends envy your confidence, style and wit. You combine traditional family values with modern freedoms and are equally at home in a simple country kitchen or on Nob Hill. If you value diversity, balance and can limit your past emotional baggage to carry-on only, please write: POB 663, Menlo Park 94025. Photos are fun. #30104F

Paradise Lost

Married WM seeking an affair with WF, married or otherwise. I'm 35 5'11". Let's find Paradise in each others arms. Write POB 6725, SF, CA 94101.

WM, 32, tall, handsome, successful, very intelligent, fun, artist kind of guy, sensitive and intense. Separated eight months and growing lonely. Interested in a platonic friendship or lightweight romance with a cool woman. Can you travel? Letter please and photo appreciated. No reasonable offer refused! Guardian Box #30127A.

Pick a word, any word...

Tall, blonde, quite handsome, irreverent, unusual, sensitive human male, 30's, seeks emotionally mature, open-minded lady of discernible beauty (inside & out), any race, as ongoing friend, adventurous lover, but with own space & life. Photo (please/returned), note: RD, Box 503 Sutter, 94115. #30120VF

French executive, 40, well-maintained, educated seeking white attractive female, 28-40, for monogamous relationship. Photo a must. POB 678, San Pablo 94806.

Our souls have been dancing but our bodies have not yet been introduced. You are totally magnificent. The beauty of your heart and spirit glows like the North Star. The radiance of your presence is like light through a prism. You are in your 30's, ready for commitment, fun, adventure, and new possibilities. I am a 38, 5'8", 130, successful WJM professional and an ancient astronaut. I am committed to health, growth, enlightenment, and sharing love. I enjoy intimate conversation, biking, sailing, jogging, exploring, dining, snuggling, and hot summer nights. I have come a long way to meet you. Please introduce yourself. A photo would be appreciated. Guardian Box #31101A

Theater Artaud, Anyone?

Non-Yuppie WM, 35, kind of shy, seeks companionship for Off-Broadway theater and foreign films. Guardian Box #31110H

Nice looking, single WM with warm heart, enjoys life. 50 years of age, 5'8", 145, would like to meet one Asian woman 40-45 for a monogamous fun future. Respect, love, honor. Not a smoker or a drinker. It's great to share life. Guardian box #30124F.

Single WM 38, creative, reliable, honest, tradesman. Enjoys outdoors, health, arts, music, beaches and building. Seeks younger woman for relationship. Guardian Box #32106F.

Wanted

Sharp, attractive, unencumbered WF 35-45. You should be nonsmoker, proud of mind and body, adventurous, open, able to travel, enjoy sports, most of the finer things in life. Reward-- 62-year-old WM, physically fit, emotionally stable, financially comfortable, energetic, lusty with a love for life. Photo appreciated. Guardian Box #31119F.

Divorced JM, 40, 8'1", high-tech executive, full-time, single parent, sincere, energetic, physically active, enjoys outdoors, extensive reading and travel. Looking for a professional, career-oriented WF, 32-41, with brains, looks, and intellectual curiosity for friendship and more. POB 261, 2000 Allston Way, Berkeley 94701.

37-year-old single WM, 8', 190lbs, healthy, athletic, intelligent, creative entrepreneur, go-getter of life seeks attractive, fun-loving female for movies, dining, theatre and dancing. POB1957 Seussalito 94968.

Brilliant, Vital, Funny Man

Playful, sensual, spiritual, teacher / poet / astrologer / truck driver: CalTech - Harvard educated, fine strong 8' 170# sexy body, lover of the earth and womankind, own home and successful business yet value openness and inner success far more-seeks warm, open, nurturing, deep, creative, brilliant, non-yuppie, unconventional voluptuous woman 20-42. Carl. Guardian Box #31102F

My friend is an Asian male, 30's, design professional, an interesting blend of Japanese, Canadian and American sensibilities. A nonsmoker, he's sensitive, creative, honest, and interested in personal and relationship growth. Has integrity, a keen appreciation of aesthetics, and a sense of humor that will catch you when you least expect it. If you are a caring, open, easygoing, playful, family-oriented female, willing to share in matters of the heart, he has a lot to offer you. Guardian Box #31103F

Humorous, attractive, muscular, caucasian male, 30's, nonsmoker, writer, nice. Enjoys travel, literature, music, sports. Seeks intelligent, trim, romantic female. Prefers Asian, Black, Jewish, Latin, European. Box 27489, SF 94127. #30111F

SF Film Festival Date?

You are smart, sensual, and open-minded. You are an attractive WF under 35. I am the spontaneous and energetic 42-year-old who wants to seduce you forever. Call me. #31115F

Desperately need a nice woman. WM 5'6" architect 33 romantic, sincere, seeks a lady up to 45. I'd love to hear from you. Phone, photo appreciated. POB 191476, SF, 94119. #31118F

Married Asian man, 30's, 5'10", 180 lbs., seeks Asian woman any age. Lets make hot rendezvous with me. Fun times. I am very healthy. Please send your photo. Self introduction to 2215-R Market St. #560, SF 94114.

Independent And Confident

In search of an emotional peer who desires intimacy with an attractive (6', 170 lbs.), financially secure, liberal thinking and intellectually curious professional single WM age 30. If you find these criteria important and you are a single F (age 25-37), attractive/fit, financially stable, and maintain a high opinion of self, please reply. Turnoffs include television obsession, smokers, compulsive personalities, and animal haters. Guardian Box #30126F.

White male, 64, seeks woman. Frank. Box 1003, Novato 94947.

Athletic WM, 28, 6'2", seeks mutually supportive relationship. Highly successful Real Estate Attorney, SF Financial District; Ivy League Education. Well traveled. Extensive network of diverse friends; North Beach residence; Hobbies: tennis, baseball, art museums, bicycling, cooking. Confident and emotionally secure. Seeking beautiful, intelligent female companion for intense passion and fun. Guardian Box #32107F.

Sugar Daddy

Wealthy East Bay married WM, 41, 6', 195 lbs., seeks a discreet daytime affair. Long term arrangement preferred. Guardian Box #30102F.

A female non-conformist, who loves arts and nature, is sought by an intelligent, attractive, and healthy WM, 28, 5'6", for a non-exclusive erotic friendship. Box 70, 1678 Shattuck, Berkeley 94709. #33100F

I'm a single WM, attorney and writer, 33, 6', 170 lbs, blond hair, blue eyes, attractive, with a good sense of humor and spring fever. I enjoy sports, books, movies, music, travel, and good restaurants. Seek attractive, buxom single woman for dating, fun, romance. Photo appreciated. Guardian box #31108F

Mejuffrouwen/Fraulein

I'm trying to learn German and Dutch before my European trip this autumn. I'm a 33-year-old professional man, attractive, intelligent, fun loving. For Dutch or German conversation I offer drinks, dancing, restaurants, etc. Please write Guardian box #30125A.

It's Serious Time!

A 20 year marriage and a busy work ethic were retired a few years ago and it's now time to harvest the gifts and offerings of personal success, but not alone. The "girl of my dreams" is uppermost in my thoughts: Trim, petite, attractive, normal, considerably younger than I, and one who would be happy and content with an equally attractive, normal, happy beau. Please write POB 15598, SF 94115.

Single WM seeks WF, childless, willing to raise family. Outdoors, exercise, OK. No smoking, drugs or alcohol. I cook, enjoy picnics, exercise. Guardian Box #30103B.

Ebony Lady Wanted

Handsome WM 40ish, 8'1", 200 lbs seeks lady of color for total relationship - lifemate. She will be slender, attractive, honest, articulate, communicative and ready to put our goals and desires into action. I am. Letter, photo would be great. Guardian Box #31117H.

Are you intelligent, spiritual, sensual and ready to surrender to the love of a successful man who knows what he wants. #31114F

Discreetly Playful

Handsome, loving, athletic, spirited, freethinking, adventurous, easy-going, professional WM 40 (attached) seeking lasting intimate friendship. You're 25-38, warm, independent, open-minded, athletic, literate, sensual, fun-loving, free-spirited. Why not write? Exchange photos? Guardian Box #31107A

Attractively, shy Asian male 5'4" looking for exotic, attractive, sensitive, funny Asian female in her 20's-30's. Enjoys dinner, dancing, movies, good evening out. Seeks romantic committed relationship with honesty, loyalty, and fun. Photo. Guardian Box #30107B.

Very educated, attractive Asian male capable of intimacy and original thought, aspiring storyteller, gentle, somewhat of a loner, seeks an intellectual, good-looking woman between 25 and 40. No kids. Guardian Box #30135F.

Commanding But Understanding

42-year-old WM seeks attractive, docile, passionate woman for long term relationship. Possible first date-- going to see Seduction: The Cruel Woman now playing at the Roxie. Call or write soon. Guardian Box #30119F

AM, 40, 5'7", 130 lbs, graduate degrees, sincere, warm, optimistic, seeks attractive woman for companionship/family. POB 410783, SF 94141. #30105F

Man 47 seeks woman 47 or younger for long-term 50/50 monogamous relationship. By trying it is possible to build on those parts of a couple that are the same while enjoying those parts that are different each other to their own. Guardian Box #30128A.

WM, 41, mental health professional, seeks female companion to share an already enjoyable life. Guardian Box #32100B

Physician, mid-40's, part-time father of two wonderful kids, classical musician, active in outdoor sports. Still believes in marriage. POB 7852, Berkeley 94707-0852.

Limited Edition-One Of A Kind

Handsome JM, 5'9", sensitive, caring, creative, optimistic, spontaneous, successful, reliable, ethical, romantic, playful, loving, family oriented. Seeks very attractive, 26-42, professional, flexible, sense of humor, energetic, enjoys massage, dancing, good friend, passionate lover, cuddling by fireplace, walks on beach. Photo please with interests, background, goals, visualize ideal relationship. B.R., 909 Marina Village Parkway #150, Alameda, CA 94501. #32105F

Married?

Attractive, witty, warm, and sensitive creative writer, Ph.D., 50 (looks 40), WM, married, seeks lovely lady, preferably married, 30-55, to spend daytime hours at the fountain of youth. Box 511, 1060 Solano Avenue, Albany, CA 94706.

How to Answer Relationship Ads: with a

send your letter to
The Bay Guardian Newspaper
2700 19th St. Box #
San Francisco, CA 94110-2189

Attractive Black male, 32, of foreign origin, 5'10", 135 lbs., well educated, varied interests, seeks attractive, fit, liberal 23-35 monogamous woman, race not important. Guardian Box #30123F.

Suave Smoker Seeks

slim, smart, single, sexy, stylish (WF) smoker or tolerant non-smoker for relationship. WM, San Francisco business-man, 40. Guardian Box #30133F.

Thoughtful, mature and sincere single WM, 25, handsome professional invites caring female of depth and character, 22-35, to share lively conversation, traveling, backpacking, humor, movies, cuddling, and quiet moments. Guardian Box #31112A.

Single male 28 seeks female in 20s with hyperhydrosis of the hands. Write P O Box 11211 San Rafael 94912.

Attractive WM, 36, seeks kind girl. I'm a nonsmoker, non-user, solvent, healthy, professional easy going guy. Seeking similar type companion, younger but not less than 23, WF or AF preferred. If this sounds like you, please send photo and phone. Guardian Box #30122A

Married Or Involved

Singles WM, 33, 5'11", 160 lbs., blue eyes, good looking. In a monogamous long-distance relationship that's great (except I have a need for more intimacy), very giving and skilled, spontaneous, passionate, with flexible schedule, seeks discreet, attractive married or involved lady with similar needs/desires. Guardian Box #32104F.

Three out of four of my favorite men are single. They're all smart, fascinating, fun-loving men, and not bad looking either. Since personals ads aren't their style, I'm taking charge. I can't stand their lustful whining anymore. Write for Bachelors #1,2, or 3. Number 1 is 30ish, street-smart, with savoir-faire. Number 2, 35ish, is a witty Italian-loving cunning linguist. Number 3, at 50, is an in-shape intellectual progressive with a penchant for bike riding. Well-written replies only. While supplies last! Guardian Box #30101B.

MEN SEEKING MEN

Top 2 Percent

Very handsome, active, intelligent GWM, early thirties wants masculine, attractive, athletic, outgoing companion. POB 421763, SF 94142. #31505F

Unequaled

Spontaneous well-travelled, financially secure GWM 30, seeks monogamous relationship with accomplished East Bay professional, 25-35 only. Must possess enthusiasm, adventurous curiosity and unique style. Photo a requisite. POB 13314, Suite 136, Oakland 94661. #32512F

Went To Meet

Slim, young men 18-plus for fun times and relationship. I'm 31, in-shape, self-employed, non-smoker. Ted, Box 421557, SF 94142. #31523F

Companionship Intimacy

Latin seeks quality Gay Latin for friendship and intimacy. I'm 33, 6', considered attractive and loving. HIV negative. #31516F

New Guy In Town

GWM, 42, good-looking, healthy, 6', 160, professional seeks guys 25 up for friendship or more. Into hiking, movies, politics, environment. Why not call Bob? #31529F

Systems Manager Philosopher-King

This athletic, Hispanic (Caribbean-born), Renaissance man, with unusual good looks, seeks interesting fellow for romantic and eclectic times. I am 24 years old, 5'6", 155 lbs, success oriented, and have a variety of interests: art, running, dance music, international and personal politics, Cafe Flore, classical music and reading. You are between 22-28, goal oriented, reasonably handsome, intelligent, and fun to be with. If you are looking for a safe, long-term monogamous relationship, give me a call. You'll be glad you did. Guardian Box #31531H.

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Looking For Incredible Man

Masculine, GWM, thirtysomething, blond, green eyes, physically endowed bodybuilder, seeks real man for real relationship. Enjoy beach, cycling, 4X4, outdoor stuff. Dan. #30500F

Are You HIV Positive?

And still enjoy ballet, concerts, theater and massage. Join this like man for service through touch massage. Quality time with a quality friend. #31509F

Bi-curious Professional

I'm 5'10", 160, 31, handsome, friendly, masculine, muscular, intelligent, generally straight. Seeking similar bi-curious or straight-appearing WM, under 35, for friendship and more. #30508F

Tall Boyish Blond

6'3", 27, 185, into photography, dancing, Sunday brunch, music, travel, movies seeks attractive brunette with similar interests for friendship and maybe more. #32501F

GWM, 23, 6', 160, handsome, absolutely drug-free college grad, reclusive, creative, healthy, honest, intelligent, dramatic, dependable, into '80s music, hates crowds, seeks similar, together GWM. #32507F

Handsome Boyish GWM

Young-looking, sincere SF professional, 5'9", 150 lbs, 44, brown/brown, HIV-, seeks fun, independent companion, 30's-40's for movies, travel, sexual versatility. Call and let's meet. #31510F

Younger Friends

(Non-activist) would be great! I am a tall, slim, GWM, 50, "Spectator of Life" - Write B.G., P.O. Box 2282, San Francisco, CA 94126. #32508F

Nature Boy Seeks Lover

Exceptionally fit outdoorsman, 5'10", 175, blue eyes, trimmed beard, 50, seeks healthy HIV negative man, age 35-45 for potential mate. #32509F

New To California

Professional GWM, 27, 6'0", 180 lbs., athletic/swimmer build seeks similar guys 25-35 with sense of humor, adventure -- among other things. Let's talk. #31500F

Asian male, 25, 5'6", wants to meet good-looking GWM, 20-30: #31520F

Hard Core Cuddler Wanted

GWM 33, 5'10", 157 lbs, PWA looking for hard core cuddlers into romance and not afraid to explore new avenues in life. Guardian Box #30502F.

GLM (Caucasian), 29%, professional, modern, fun, great cook, conversationalist, good person, nice looking, seeking GWM (30-45), HIV-, stable, fun, open minded individual with various interests for friendship and ??? Please reply to: Mario, Box 369, 408 13th St., Oakland 94612. #30510F

Black Men 25-55

GWM, age 39, seeks BM, age not important. I'm 5'9", 145 lbs, but my taste ranges from light to heavyweights. Let's bypass the bars and meet. Don't hesitate, call Relief is just a call away. #31501F

Hairy Seeks Slender

31 GWM seeks similar aged soulmate. Hobbies: theater, jacuzzi, kids, self-growth. Prefer good communicator and those into healing arts. POB 40150, Berkeley 94704. #31504F

Attractive BI WM 23

Blonde/green, 5'9", recent graduate, straight-acting, health conscious, outgoing, inexperienced and intense. Seeks similar individual, 22-28 for friendship/relationship. Reply with letter and photo to Guardian Box #31530B.

37-year-old HIV+ non-drinking, slender, versatile Gay man of average looks would like to meet someone similar, any race. #31508F

Vol

Handsome, masculine, trim, fit, GWM, brown, blue, mid-30's, 5'8", HIV-, fun, educated, enthusiastic, becoming professional, seeks man with compatible characteristics for dating and... #30503F

Oriental Male Wanted:

Nice, educated American man, 28 athletic, fun seeks gentle, attractive Japanese guy who would like to share friendship and more. #30507F

Add The Word "Very"

to that, slim, handsome, honest, professional, happy and you described me. If you're at least four of these, GWM, 31 - would like a friend. #30511F

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Handsome Artist

Gay WM 30, 6'1", 160, blond, blue, HIV-, enjoy workouts, city and country, seeks good looking, masculine similar individuals or Asian, Latin, for friendship, romance. #32505

Asian/Latin Men/Couples

Extremely GWM, aggressive, experienced seeks good looking Asian/Latin men/couples for safe fun and friendship. #31526

Young Graduate Student

is looking to experience same sex relationship with other men who have had little to no experience. I am honest and good looking. Guardian Box #31512F.

Looking for a friend? GAM, 30, 5'9", 160, looking for GWM 30-40 for relationship. Writ Box 39, Daly City, 94016.

Funny, Serious, Tender

25, writer, mixed race, mixed cultures, exotic looks, seeks beautiful adventure, honest friendship and hard play in any combination. #31527

Are You Tired of Solitaires?

Looking for man to share good times wherever. 7-11 coffee in Headlands, sunsets at beach of Tank Hill. Discover selves, slowly but sincerely. Affection, passion, laughter a must. AM 39, GWM, HIV+. #33500

Ex-Marine/Football Jock 6'2"

Brown/brown looking to meet guys 25 or younger who are white, masculine, athletic and into motorcycles or "the look." #31513

Aruga

Good-looking GWM, 28, 5'11", 150lbs, short hair, clean shaven, professional and stable with varied interests seeks WM, under 30, for good times and fun. #31511

Adventurous Young Architect

Wanted by in-shape GWM photographer 34, 5'10", 145 for friendship/exploration and mutual support. PO Box 76231, SF, CA 94107. #32500

Warm Black Beauty

34, 6'2", 170, HIV-, with varied interests. Cordially welcomes one good-hearted self-assured man. Leave first name/telephone number. Let's talk. #30504

Weekday Sailing Buddy

Sausalito artist has sailboat and lots of weekday free time for buddy/relationship. Boxholder, 1001 Bridgeway, Box 426, Sausalito 94965. #30506

Outdoorsman, 30, seeks gay partner for backpacking, kayaking, diving, or other adventures. #31526

Black Bohemian Wanted

WM 46 nonsmoking, attractive, vegetarian, artist seeks black mate 20-40 interested in a passionate relationship and enjoying art, dance, world travel, etc. Guardian Box #30509H

Beard And Glasses

I can't explain, but I'm attracted to above. I'm 33, 5'7", bearded, seeking new friendships. Like outdoors, culture, people. #31506

Looking For Magic

borne of commonalities and differences with square-jawed, substance free 20's-30's WM with interests from world events to quiet evenings. Me: 35, 6', 196, amusing, aware, hairy WM. #31525

Attractive GAM, 22, 5'8", 135 Seeking outgoing, caring GWM under thirty for quality friendship, companionship. You and me like weekend nightout/disco; chatting; dining. #31514

Russian Bank, Vivaldi, Backgammon, skinny-dipping, curry hottube and sleeping bags are all fine interludes while discovering creation hiking our lakes, hills, beaches and forests. #31507

Looking For A Friend?

Generous WM 37 seeks friend 18-25 for movies, sports events, etc. Carl 3311 Mission St. #35, SF 94110. #30501

I'm looking for attractive, sexy, Asian and Black men, 23-45, men who are mature and responsible. I'm a hot GWM 39, and I want to talk with you! #32508

BM 34, 6'3"

Looking for tall, slim WM, 6+, 26-40 years-old. POB 4462, SF 94101. #31503

Handsome GWM, 32, blondish, blue, 6' 3/4", 155 lb., large numerator, seeks hot, fun, masculine, sensitive, spiritual 21-36 probably Latin. No drugs/smoking, light drinking. Send Photo! Guardian Box #31516F.

Seeking Cuddle Buddy

GWM, 30, 145 lbs., very attractive, athletic, seeks strong but gentle man for mutual holding, cuddling, nurturing, and more if it happens. #32502

Newly Gay WM, 29, 6'1", 155 lbs., blond/brown, HIV negative, dancehall, eclectically spiritual, love life and laughter seeks similar for fun and frolic. #32511

Exceptional Man

Forthright and kind, whose soul has depth and brilliance wanted. Hope you're tall, 40ish, creative like me. Let's build our house over time. Guardian Box #31521A.

Compenion Sought

Am 30 GWM, attractive, struggling writer, swimmer/dancer's build. Enjoy opera, classical music, fiction. Seeking GWM, attractive, with similar interests. #32504

Just Do It

Fun-loving GWM, 34, 5'9", 145, good-looking, enjoys aerobics, photography seeks trim nonsmoker. David, Box 421557, SF 94142. #31522

Yo Te Quiero

Trim, humorous, good-looking GWM 34 writer/musician seeks in-shape 30-36 Latin HIV- for relationship. Box 421557, SF 94142. #31524

Positive, Positive, Positive!

GJM positive about life, positive about kids, HIV+, positive involved Jewish identity, positive about working on a serious relationship. I am 26, hairy, 190, 5'9". East Bay. Photo/phone. Guardian Box #30505F.

Asians, Latinos, All

Exotic Men! I want to meet you! Good-looking, blonde, blue, 6'2", 180lbs., 30 years. Photo, phone, Box 4219, San Francisco, CA 94101. #33501

River Man

Seeking mature man for relationship. 35-50 independent, humorous, spiritual, masculine, professional, HIV negative, physically fit. Be your own man. #32510

BI Puerto Rican

Very good looking 26, 5'10", 160 lbs, into exercise, athletics, and fun. Seeks same in Anglo version (blonde a plus) masculine, attractive, and fun need only apply. #31519

Responsible And Responsive

Handsome, toned, tall, 36-year-old GWM, clean living, articulate seeks muscular, warmly assertive GWM under 40 for developing safely-sexy, nurturing relationship. #32503

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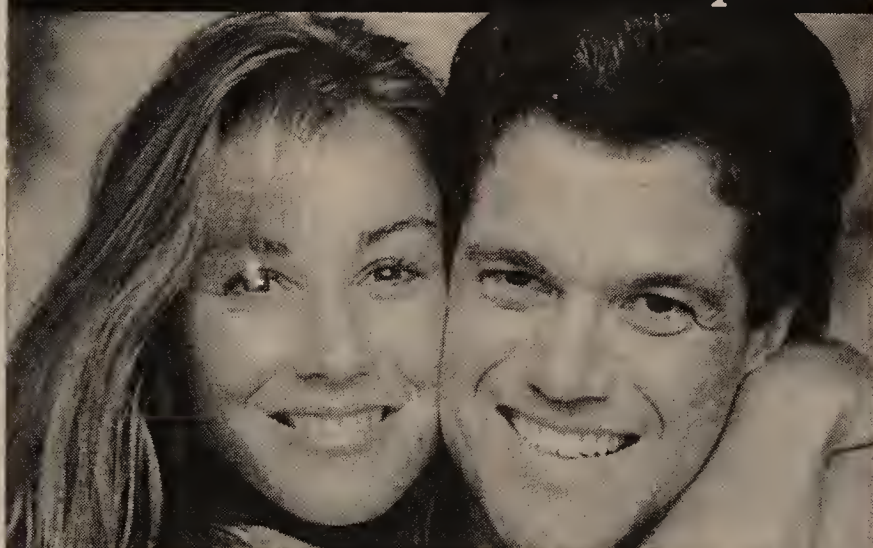
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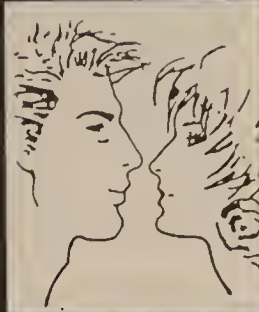
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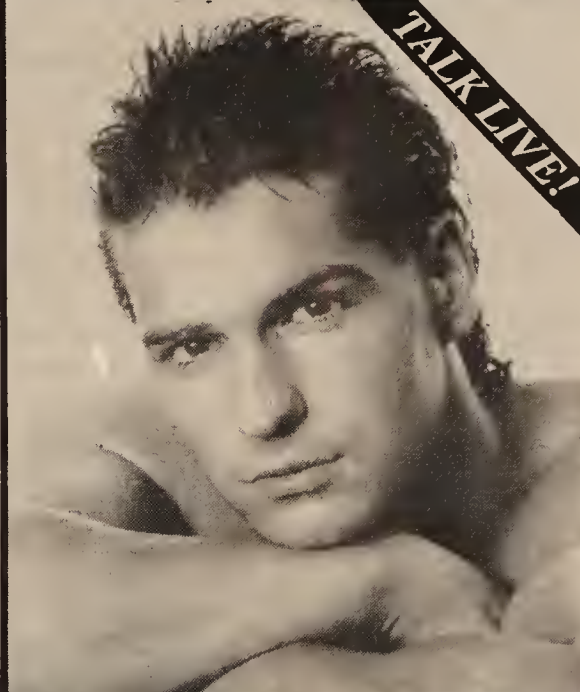
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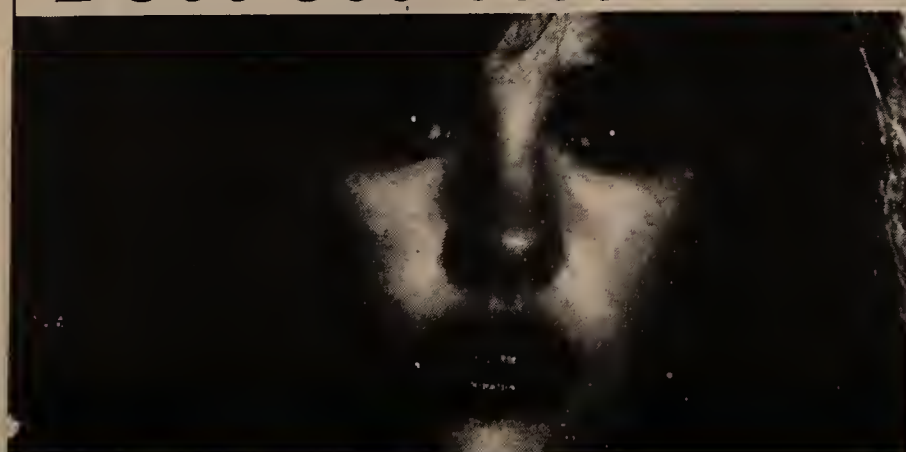
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October 1990, 10 days.
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For more information call 221-7371.

CROSSED SIGNALS

Lost And Found For Relationships
If you've lost that special phone number
or box number, don't despair. Check
the "Crossed signals" listings in the
Bulletin Board section --- or signal for
help with an ad of your own by calling
824-2506.

EVENTS

Remember The Bailing Massacre In China Last Year?
An anniversary memorial is scheduled
on June 3rd, Sunday, 4pm, at Justin
Hermann Plaza, Embarcadero Center.
We'd like to invite all of you, the
freedom & democracy supporters, to
join a special sing-along choir for this
one-time only event.
Sing-Along Choir Practice: May 20th
Sunday, 7-9:30pm, St. Paulus
Lutheran Church, Eddy & Gough.
For more info: 415-541-4909.

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(corner of York and 19th).

Secure, Handicapped White Male 50,
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(702) 798-1651.

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I will pay cash for photographs of the
October 6th police misconduct in the
Castro. Amy Douglas, this includes
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Cross Check It In "Crossed Signals"
Look In the Bulletin Board section for
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Give It away! Mix & Match!
Order now!

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CIGARETTES

BUMPERSTICKERS: SEND NOW! (min.
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Volunteers Needed for
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Paid \$320
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Subjects Needed For Cocaine Research
AT UCSF Med Center.
Must be 21-40 years, in top
physical & mental health,
and have experience using
cocaine.
Not a treatment study.
Reimbursement.
Call 476-7471, for info.
Call 476-7498, leave
message.

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American legion offers
special outreach to gay,
lesbian and bi-sexual
vets of WWII, Korea,
Viet Nam. Meet 2nd
Thursday each month in
Veterans Memorial Bldg.
At 7 pm.
(415) 431-1413

UCSF Psoriasis Treatment Center
Is seeking subjects with mild
to moderate plaque-type psoriasis
for a study which in-
volves application of a topical
experimental medication. 14
visits over a approximately
18-week period. \$200 paid at
the end of 6-weeks treatment
& 10-weeks post-treatment
follow-up.
If interested call
476-4702
Leave message on
machine

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Graduate architecture student seeks
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Zoo Animals Need Help!
Support efforts to improve their
conditions. Send donations to: Citizens
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111, SF CA 94116, 415-585-1908. Con-
tributions are tax deductible as allowed
by law.

Mission Cafe Project
needs investor. Call 282-0918 before
12.

TRAVEL COMPANION WANTED

Britain-France plus? June 27-August 27
(all/part). Prefer experienced traveler,
active 40's, 50's, economical
explorations, some biking, theater, arts,
nature. Call Joyce 922-6484.

LA Traveller
I make frequent trips between SF and
LA and need travel companion to share
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Seek partner with UK driving ex-
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Choose from our arrangements or
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as often as you wish to add to your points. Accumulate the
most points and you will win the \$10,000 jackpot!

Call now: **1-900-246-4446**

Contest is void where prohibited by law. Questions are generated on a random basis, chosen from a data base by a computer and changed
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may be cancelled at any time without prior notice. A complete list of rules and winners may be obtained by writing to P.O. Box 12452,
Scottsdale, AZ 85280

INTRODUCING



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everything—except TIME*

We know our readers have a lot going for them — good jobs, good salaries, wide-ranging
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The one thing you don't have in abundance is **TIME** — time to plan a party, find new sources
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CONNECTIONS YOU NEED!**

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at **824-2506** today. She's got all the time in the world for you!

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Classical Music
For All Occasions
Including weddings, parties,
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Metropolitan String Quartet, 552-1194

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Paper Art Jewelry Parties
Gallery featured artist shows you and
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Sydney Barbara Metrick, M.A.,
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Hovercraft (Scat), rides two people.
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Weekdays, 788-7722, 435-1790.

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chairs, \$150). Primitive loom, \$50.
Oakland. 652-6822.

Juke Box 1940 Seeburg, \$6000. Neon
beer signs. 1850 Golden Oaks hutch,
\$3800 service for 14. Hand-painted
platinum edge dinner ware, \$1200/best
offer. Two Fisher, 50's radios with
speakers, \$50 each. Zenith
Transoceanic, \$175. 728-3454.

Woodstock three-day ticket. Mint condi-
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Supersale 10 to 50% off on all mer-
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11-6pm/Mon-Sat, 1-5pm/Sunday.

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Heritage sofa, like new. Bedroom set,
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snip at \$200. (A gift that doesn't fit)
Andy 824-2506 / 285-2085

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Oblong Rhonda Clothing with Walker Bags,
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Mississippi at Mariposa. CASH ONLY.

COMPUTERS / SOFTWARE

Imagewriter II, new, sealed box. Not
hot. Yours for \$450. 626-2757.

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Mac SE with two high-density floppy
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Or We'll Give You 3 More
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Wyse 386/25 VJA 150 MEG hard-drive.
Four MEG RAM 64K cache, two 1.2
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\$1700. 221-1188, evenings.

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EARTHQUAKE

Calling All Collectors - For Sale!
Original ticket, third game of world
series 1989, Earthquake Day! For infor-
mation call 1-800-233-8323.

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Sony high-end bookshelf stereo, logic
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3-way speakers, 12" woofer, \$100.
Narayan, 381-5042.

Sony VO-2610 3/4 inch video cassette
recorders (2), in anvil cases, with
warranty. \$400 each. 861-8192, leave
message.

GARAGE SALES

Rummage Sale - Huge - Saturday, May
5, 9:00am-3:00pm. Ulloa St./33rd Ave,
SF. Grace Infant Care Center.

Saturday May 5, 10am-4pm, Trinity
Episcopal Church. Gough and Bush
streets SF. Clothing, books, furniture,
bedding, kitchenware, T.V.'s, office fur-
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Portrait of your pet painted by profes-
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California King-size bed, mattress, box
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sets sheets and pillow cases, two king-
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spread and pad, excellent condition,
\$400 or best offer. 332-8815.

Contemporary, full-size, hide-a-bed
couch, queen hide-a-bed couch, earth-
tones, full bed, all excellent. 695-9788.

Waterbed, soft sided, waveless,
Queen, two-years-old, excellent
condition, \$350/best offer. 921-4214.

Mattress sets. New. Twin/full, \$89.
Queen/King, \$139. Bunkbeds/Daybeds,
\$99. (415) 796-8056.

Pool table, custom made. Champion-
ship model, with light blue felt. \$3500.
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Couches!! Green sectionals with two
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\$75). 42-inch Range Hood, \$50,
Oakland. 652-6822.

Futon/frame, full size black Brazila
frame, 16 layer futon with gray cotton
cover. Like new, \$300, 928-6104.

Sofa, 8', \$200; matching love seat, 5X,
\$100. Oriental pattern with shades of
brown. Excellent condition. 585-6515.

Water bed, king size, mirrored wood
head board, padded sides, \$600/best
offer. Weight bench, Olympic size
\$350. Doug, 571-5878.

Sofa with two matching chairs, \$150.
Office desk, \$80. Call Karen, Monday
through Friday 9am-5pm. 394-7287.

Couch set, six piece sectional, excel-
lent condition, autumn tones, \$900/best
offer, must sell. 221-0706; 751-7993
after 4:30pm.

Dak Wall Bed. Beautiful wood, like new,
with twin mattress. \$800, 771-7749
message.

Roll top desk. Brown, pine wood, with
chair, four drawers, excellent condition.
\$160. 561-0916.

Double mattress and box spring, great
condition. \$200 or best offer. 928-1242.

Bedroom set: double mattress and box
springs, practically new, matching night
stand and dresser. See to appreciate!
\$300. 838-0192.

Full-size couch with hide-a-bed. \$500
or best offer. 558-8227, Pat or Dave.

Futon with frame, single bed, touring
bike, appliances, leather coat. Must
sell. 881-4931.

TATAMI TATAMI

Traditional Japanese
floor covering, both
elegant and simple.
Green Dragon
415-528-7774

MISCELLANEOUS

Loom - Four Harness, \$250. Drafting
table - 4x7, steel with maple top,
two drawers, chair \$200. 855-7460

Mead 12" mirrored telescope. Many ac-
cessories including: 3 eye pieces, fil-
ters and motor drive. \$3000. 525-3011/
530-9488.

Laundry soap vending machine, four
columns, sacrifice. \$300. 861-3474.
After May 3, call 552-9465.

Westinghouse washer/dryer, \$400.
Kenmore 19 cu/ft. Fridge, two-door
icemaker, \$325. Upright piano, \$500.
Honda four-wheel ATV, \$1,100. Cellular
phones \$1,200. 285-1813.

Need a great live band for your party or
events? All styles. Call for free
package. 792-4037.

Doggie Air Carrier

For medium to medium - large pooch.
3'x 2'x 3'. \$50. Call George M-F, 11-5,
824-7660.

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Results For Sale: the Guardian Guarantee

Run your "For Sale" ad for 3 weeks at
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give you 3 more weeks FREE of charge!
Call 824-2506 for details.

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To spacious showroom with 100's of
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Gibson, Guild, Dan Electro, National,
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4105.

Peavey XR-400, mint condition, stands,
mike included. \$750/best offer. 261-
8651.

Ludwig, black, seven piece, custom
concert toms, cymbals, all cases, all
hardware, plus extras. \$700/best offer.
864-3163.

Roland D50, 128 extra sounds, case,
\$1200. Roland R5 rhythm programmer,
\$400. Tascam 236 4 track with 6 chan-
nel mixer, 2 speeds, \$800. All mint.
Narayan, 381-5042.

Didgeidus. Play this aboriginal wind
instrument yourself. Lesson included.
\$85. 474-8979.

Fender guitar, 1966 Jazzmaster,
original hardware, plays beautifully.
\$550. 1968 Gibson EBO-4 bass, \$400.
Macintosh 512K computer with printer,
MIDI interface and software, \$950. 550-
7489.

Sitar, Classical Indian Beauty, 20
strings, never used, hard case. Steal at
\$450. 387-1483.

Piano, Grand 7' Weber, circa 1888, or-
nately carved, ivory keys. Plays well.
\$2000 or best offer. Call 681-8864.

Cleivichord And Harpsichord
By Morley, by Zuckerman. In Lafayette.
\$500 each. 283-2038.

Weber Upright Piano, \$650/best offer,
must sacrifice, mahogany cabinet,
good action and tone, appraised \$1200.
255-1878 evenings/weekends.

Fender El Rio classical electrical
acoustic guitar, play with amp or
without. \$550, Leon, (209)357-3927.

OFFICE EQUIPMENT

Office furniture. Desks, chairs, cash
register, \$15 to \$60. Cash only. Call
474-5360 after two.

PETS

Cockatoo, Moluccan. 2 cages. Tame.
\$1000/best offer. 933-6879.

Scarlet Macaw. Surgically sexed
female. Talks, and tamed. \$1950. 885-
6397.

Plg, Pot Belly. Registered, smell, hand-
raised, white markings, some blue
eyes. \$650-\$2800. (707)545-8821.

Pigs: Vietnamese potbelly. Adorable
pets. Red. M/F. \$500-\$3,000. 918-527-
2031.

Rottweiler female pup, all shots, OFA,
top American, champion lines. \$1000.
(209)944-9030.

Yorkshire Terrier. Beautiful doll face
female pup, AKC. \$500, 647-8328.

Basset pups. Champion sire, AKC.
\$600-\$650, shots. (707)795-5682.

Scottie Terriers, AKC, adorable pups.
Healthy family-raised with good
temperament and personalities. \$400.
(918)868-0728.

Rottweiler, German/American, AKC.
Champion lines. 8 weeks, big bones,
square head. \$800. (209)522-3372.

Dog of the Year! Jack Russell Terrier
puppies. Just two left. Perfect city dog.
Excellent lineage. Ready May 7th.
\$400. 255-0850.

Rottweiler pups, AKC, 6-8 weeks, hip
displeasure guaranteed. 3 males, 3
females. \$600-\$1000. (408)926-5369.

Bull Terrier, "Spuds", AKC, excellent
champion pedigree. Will deliver. \$250-
\$800. Must see. (209)661-4056,
(209)674-9878.

Chinese Shar-Pei puppies. Show and
pet quality, photos/terms available,
\$200-\$800, will deliver. (918) 549-
3054.

AOHA registered eight-year-old
gelding, excellent for beginner or child.
\$1,500. 707-253-2631.

Burmese kits, platinum with gold and
blue eyes. Loves snuggling. \$500.
(707)996-5872.

Collies, AKC, all colors, pet and show
quality. \$200-\$400. (707) 585-8403.

Wolf Metamut Huskie pups, hybrid.
\$200. (209)685-8711.

German Shepherd pups/adults, AKC,
hips and health guaranteed. Terms
available. 941-4321.

Rottweiler AKC sire OFA, show quality,
shots. \$500 and up, very nice.
(209)389-4213.

WHEELS

Alfa Romeo 1982 GTV 6. White, leather interior, air condition, AM/FM Bose cassette. Real chrome mufflers, \$5,900/best offer. 411-7484; Evenings: 239-6541.

Alfa Romeo 1982 GTV-8. \$4,250, 1985 GTV-6 31,000 miles, \$7,400, 550-5809, 282-8532. Both in excellent condition.

Alfa Romeo 1979 Sports Sedan. Ivory. Air conditioned, leather interior, sunroof, AM/FM cassette, alloys. \$2,100. 577-7255; 563-5526.

Alfa Romeo 1979 Alfaetta Sedan. Four-door, white, five-speed. Sunroof, cromadoras, rebuilt engine. \$2,500. Day: 441-7484; Evenings: 239-6541.

Audi 1985 4000 Quattro, metallic grey, sunroof, stereo, power windows, etc. Loaded, like new. 49,000 miles, \$8,700. 878-1113.

BMW 1975 2002 Excellent inside and outside. Call for more information. \$5,400/best offer. 569-2037.

BMW 1983 320is, black, five-speed, two-door, tanned interior, front and rear sway bars, loaded, excellent condition, 83,000 miles, \$7,900, negotiable. 522-0785.

BMW 1985 524td, burgundy, 67K. ADS brakes, meticulous documented maintenance. Flawless body. The ultimate touring sedan. \$11,900. 655-7460.

BMW 1986 325 red, leather interior, sunroof, two-door, five-speed. New tires, 47,000 miles (under warranty), excellent condition. 626-1309.

BMW 1987 325i, Red, sunroof, tall and lowered klt - sporty look, excellent condition, 29,000 miles, \$16,500. 873-6027.

BMW 1987 325i. Bronzit, automatic transmission, two-year warranty, all options included. Five-speed, original owner, 43,000 miles, \$18,100. 931-0805.

BMW 1987 325i metallic blue, sunroof, stereo, air conditioning, fully loaded, excellent condition, \$9,600/best offer. 743-8983.

Buick 1963 Electra 225. Loaded, white on white, VERY STRONG. Clean. \$2,200, firm. 673-1667.

Buick 1980 Regal. White AM/FM radio, new transmission and radiator, needs other minor work. \$2,000/best offer. 581-9506.

Buick 1984 Regal Limited. One owner, white with plush interior, loaded. Rebuilt transmission and air conditioning. Runs great. \$3,950. 838-2152.

Cadillac 1984 Seville Cameo Ivory, original owner, nonsmoker, new battery and tires. Fully-loaded, excellent condition, \$7,900. 846-1006.

Cadillac 1977 Seville. Blue exterior, interior blue and leather. Original owner, low miles. Excellent condition. \$4,900/best offer. 334-1054.

Cadillac 1981 Eldorado. Two-tone brown leather interior. 89,000 miles. Excellent condition. One owner. \$4,900 or best offer. 586-9463.

Cadillac 1982 DeVille, leather interior, new engine, 3,500 miles, extra tires, loaded, excellent condition, must see, \$5,750. 661-4062.

Cadillac 1985 Eldorado convertible. Gold with beige interior. (All white convertible top.) Second owner, car body in excellent condition, 10,000 miles on motor transmission. All original \$14,500/best offer. 685-8604.

Cadillac 1967 Classic limousine. Runs great. Needs minor repairs. \$1,500. Larry. Evenings. 261-7234.

Cadillac 1982 Cimarron, loaded, good condition, \$2,850. 647-7809.

Chevrolet 1981 Corvette 61K miles, four-speed, black/black, excellent condition, \$11,500. Call 673-9354.

Chevrolet 1988 Iroc Zebra, red, T-top, automatic transmission, 350 engine, 27,000 miles (50,000 miles warranty), great condition, \$13,500/best offer. 707-584-2889.

Chevrolet 1969 Wagon. Six cylinder straight, runs well, \$1200 or best offer. Call (415)441-1774 (evenings).

Chevrolet 1979 Z28, 350 engine, 76,000 original miles, automatic transmission, air conditioned, loaded, tilt. Runs great, excellent condition. \$2,500/best offer. 681-4030.

Chevrolet 1987 Corvette convertible, one of 35, rare edition. Special color: dark orange metallic. Loaded, low miles, \$27,000 firm. 209-835-6889.

Chevrolet 1988 Camaro Sports Coupe V6. Red, automatic transmission. Loaded, additional extras. 13 months old, 18,000 miles. \$10,500/best offer. 673-3367.

Chevrolet 1975 Malibu 86K miles, many new parts, excellent brakes, etc. \$1,500/best offer. Ask for Michael, 285-9945.

Someone you know deserves A Bay Guardian Classified Gift Certificate. Call 824-2506 for details.

Chevrolet 1981 Malibu, Burgundy station wagon, 81,000 miles, 3.8 litre, rebuilt engine, runs great, \$2,200. 849-0745.

Chevrolet 1984 Ceveller, red, two-door, sunroof, air-conditioned, automatic, AM/FM cassette, \$2,700/best offer. Roger 489-0729 evenings; 982-5112 day.

Chevrolet 1988 Sprint, blue, four-door, automatic transmission, excellent condition, \$3,000 or best offer. 221-0798.

Chevrolet 1987 Nove, silver, five-speed, AM/FM stereo cassette deck, 58,000 miles. 771-5537.

Chevrolet 1984 Chevette Hatchback. Blue, sunroof, four-speed, \$1850. Good condition, runs well. 873-0980.

Chevrolet 1987 Camaro IROC2, 5 speed, 29K, \$12,500/best offer. 888-1562 after 5.

Chevrolet 1988 Berette, Black, 5 speed, 8 cylinder, air conditioning, AM/FM cassette. 29,000 miles. Excellent condition. \$6990. 863-9250.

Chevrolet 1979 Camaro. Metallic blue. Rebuilt automatic transmission, rear-end and carburetor. Tuned, smog-OK. Must sell. \$2950/best offer. 531-4143.

Chevrolet 1985 Camaro Iroc, fully loaded, tinted windows, T-top, one owner, automatic transmission, asking \$6,450/best offer. Must sell, 685-8604.

Chevy 1984 Citation. \$1300, rebuilt, 94K, runs good. Call Bruce, 648-2870, Mission.

Chrysler 1985 Laser Turbo XE. Maroon, leather interior, loaded. Digital readout, five-speed, fast, excellent condition. \$4,000. 697-1951.

Chrysler 1955 New Yorker Deluxe, yellow/white, new tires, carburetor, rebuilt brakes, power-steering, new exhaust system 35t Hemmie, 79K original miles, great car, \$2,800/best offer. 346-8409 after 6pm.

Chrysler 1979 air conditioned, heater, brand new tires, runs good, \$1,275/best offer.

Yugo 1986 four-speed, clean, cheap on gas, runs good. \$1,600. 487-4371.

Corvette 1986, medium gray metallic, all factory option. Z51 handling package, four-speed with overdrive, low miles, excellent condition. 593-7607 day, 728-2829 home.

Datsun 1976 B210 Hatchback. Perfect condition, great body, runs good, 35 miles per gallon. \$675/best offer. Tyler 929-1022.

Datsun 1971, 2402 280 engine, five-speed, manual, runs excellent, fast, new rims/tires/distribution, paint, carpet redone, excellent condition, black. Mike/386-9555.

Datsun 1975 B210, automatic, good condition, \$1,500 or best offer, must sell. Sarah, 648-5158.

Dodge 1968 Dart. Rebuilt slent-6 and transmission; new brakes, starter. Good tires. Clean; Runs well. \$950. (408) 264-7758.

Dodge 1988 Colt, low miles, manual transmission, three-door hatchback. Needs paint. \$4,700/best offer. 821-2588.

Fiat 1981 Spyder 2000 convertible, good condition, new Pirellis, red, \$3,300. (415) 622-1203, days. 333-8313 evenings.

Ford 1971 Ranchero, original owner, 71K miles, front body damage, good tires, not running \$600/best offer. 355-6315.

Ford 1980 Mustang Turbo. Good parting out car with T-top and more. Needs work. \$775 or offer. 839-1784.

Ford 1981 Escort Liftback. Runs well, must sell. \$900 or best offer. 751-5480

Ford Mustang Convertible 1971. Original owner, V8-302. Reliable, well-running car, needs some exterior work. \$5000. 931-0975.

Geo 1990 Prism. Wonderful car, fully loaded, \$12,800. Need to sell quickly. Call 861-2561 before 1pm.

GMC 1990 Jimmy (Blazer). Black, V-6, automatic, air condition, AM/FM cassette, luxurious interior. 2WD, power windows/locks. \$13,000. 648-1922.

GOVERNMENT SEIZED Vehicles. from \$100. Fords, Mercedes, Corvettes, Chevys. Surplus. Buyers Guide: (1)805-687-6000 Ext S-2662

Honda 1977 Civic Hatchback. Runs OK, needs work (brakes, clutch, tune-up), good engine. \$549 or best offer. 563-4912.

Honda 1981 Accord Looks good, runs good, is good! \$1,850 or best offer. Call Susan or Lad 861-0347, leave message. 824-7660 day.

Honda 1983 Accord four-door, excellent condition, immaculate interior. Cruise control, AM/FM cassette, recent tune-up, new brakes. \$3,950. 588-3513.

Hyundai 1987 Excel, excellent maintenance, immaculate interior, sunroof, new tires, gas-saver, 57K, \$3500/ assume low monthly refinancing. 383-8329.

Jaguar \$\$\$ Austin, TR, MG, Lotus, other exotic autos/recors wanted. 481-0442.

Jensen 1973 Healey, hard top, runs and drives great, \$4,800. 854-7535.

Jensen Heely 1975. Five-speed convertible; runs great, body needs work; \$1700; call George 758-8053.

kMW 1988 325E. Burgundy, four-door, five-speed, sunroof, stereo, air conditioning, all power, fully loaded. \$12,250. 787-8268.

Lamborghini Bora, hi-tech replica, gull winged, fabulous, \$7,500. 388-0838.

Lincoln 1979 Mark V DeVinci, rare model, factory T-top, loaded, low mileage, sacrifica \$2,950. Serious inquiries. 885-4843.

Lincoln 1985 Town Car, sharp, loaded, leather, wire wheels, carriage top, \$8,100 or best offer. 931-2528.

Mazda 1977 GLC. Runs. Two new tires. Good for parts. \$200/best offer. 285-4189 or 543-1640.

Mazda 1980 RX7, five-speed, air-conditioned, good condition. \$2,000. 756-9729.

Mazda 1981 RX7 GSL red, five-speed cruise control, power windows, sunroof, power antenna, value \$4,900, sacrifice at \$3,795/best offer. 282-9344.

Mezde 1883 RX7, limited edition, 81,000 miles, loaded, clean, \$4500. 992-6410.

Mazda 1984 626LX. Fully loaded, very clean. Must see. \$4950 or best offer. 499-0830.

Mezde 1885 626LX, four-door, hatchback, air-conditioned, all power, fully loaded, five-speed, 88k, excellent condition, \$5,300/best offer. 855-1301.

Mezde 1886 RX7, sunroof, air conditioning, 5 speed, excellent condition. \$7600. 776-5537.

Mazde 1987 RX7 GSL Red 5-speed. AM/FM cassette. Power windows. Sunroof, low mileage, excellent condition. \$7200/offer. Call Greg after 6pm. 898-3843.

Mazde 1987 x 826LX five-speed loaded, remote door locks/alarm sunroof, excellent condition. \$7,900. 988-2451.

Mercedes Benz 1963 220 classic, silver; Mercedes Benz 1986 220, green; Mercedes Benz 1969 220 light blue, \$9,000/Call 343-5518, 692-5300.

Mercedes Benz 1967, sunroof, four-door, clean interior and exterior, cassette, very good condition, \$2,900/best offer. 387-3033, leave message.

Mercedes Benz 1978 280S. Nice, runs excellent. New automatic transmission. \$8,950/best offer. 349-8306.

Mercedes Benz 1967 230S. Great shape, lots of new parts, 454-0214. \$2,800.

Mercedez Benz 1966 200 four-speed, runs, looks good. \$1,425/best offer. 585-0280.

Mercury 1975 Monarch. Good condition in and out, 40K original miles. \$1,500/ Best offer. Must sell. 753-1143.

Mercury 1981 Lynx, runs and looks good, auto asking \$1,449/best offer, 531-8710.

Mercury 1978 Cougar. 390 Engine, automatic dual feed Carburetor. Rebuilt motor and transmission. New paint, straight body, needs head liner. \$1995, quick sale. 568-2779.

Mercury 1977 Capri. Clean, runs good, \$650 or best offer. Call 533-5824.

Mercury 1881 Lynx. Clean interior, good condition, new brakes, air conditioning, stereo, needs engine work. \$600/best offer. 751-2213.

Mercury 1985 Marquis, 1 owner, fully loaded, mint condition. 57K miles. Everything in top condition. 974-0106.

MG's wanted dead or alive. MGA's, MGB's, MGC's. Polite cash buyer. Duane (415)481-0442.

MGB 1970 GP1 1 owner, 100% original clean in/out. Canary yellow with black interior. Runs good. 4 speed, 4 brand new tires. \$2750/best offer. 752-7308.

MGB 1978. White, good top, decent body, needs tune-up, must sell. \$1400 or best offer. 868-1874.

Mitsubishi 1983 Sapporo, two-door, automatic transmission, one owner, excellent, \$2,595. 531-1076.

Mustang 1974 red, automatic, runs good, needs tune-up, V6, 2 door. \$999 or best offer. Call 881-6864.

Nissan 1987 200SX. Low mileage, clean engine, loaded, solid body, five-speed, two-door, black. \$7,500. 921-5333.

Nissan 1988 Sentra white, four-door, five-speed, air conditioning, AM/FM cassette, excellent interior, new tires. \$3,995/best offer. 262-9344.

Nissan 1986 200 SX-XE, white, all options, five-speed, \$6,800/best offer. 923-1319 after six.

Nissan 1988 Sentra, four-door sedan, red, five-speed, mint condition, new whitewall tires, custom anti-theft sound system, \$6,500. 223-8697.

Nissan 1988 Pulsar. Red, sunroof, five-speed, AM/FM cassette, excellent condition, \$4,900 or best offer. 647-4834.

Nissan 1985 300ZX black, five speed, T-top, fully loaded. Excellent condition. \$7,600/best offer. 584-4330.

Oldsmobile 1985 Cutlass Supreme brown, low miles, clean, \$5,500. 732-1600 day; 528-2637 evening. Ask for Kelly.

Oldsmobile 1970 Cutlass Classic convertible, \$2,000. 355-4447.

Oldsmobile 1973 Delta 88 Convertible. Runs looks excellent, A/C. All receipts. Must sell, \$2,900. 863-9210.

Oldsmobile 1978 Cutlass "S" 6cyl, smooth ride, needs some work \$800/ best offer. Ask for Michael 285-9945.

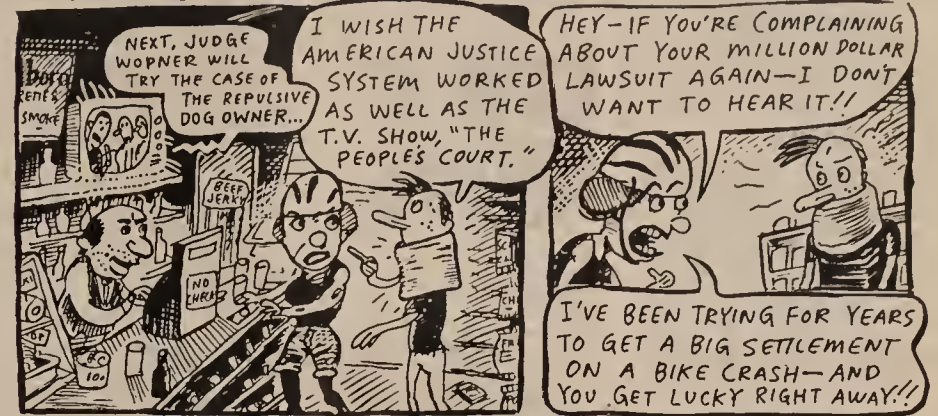
Oldsmobile 1986 Cutlass Supreme. V-6, air conditioning, good tires, clean. Needs some work. \$4,500/best offer. 550-8423 evenings.

Opal 1975 Sport Wagon. Well maintained service history. \$1000. 724-9252.

Peugeot 1978 504. Gas, sunroof, power windows, runs good, needs slight body work. \$900/best offer. 929-0242 after 5pm.

TROUBLETOWN

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Peugeot 1978 504 diesel, sunroof, AM/FM, four-speed, four-door, one owner, mechanic, \$1,500. Evenings 282-3236 days. Ray 982-7311.

Plymouth 1979 Horizon. New brakes, clutch and alternator. 89K miles. \$750/ or best offer. 469-8813.

Plymouth 1986 Horizon, automatic, air conditioning, 68K miles, runs great, must sell \$3500/best offer. 282-1058, Chris.

Pontiac 1986 6000 dark blue, air conditioning, automatic transmission, power windows, new brakes, new tires. \$4,000/best offer. Private party, Ray 821-3917.

Pontiac 1977 Grand Prix "LJ Model" fully loaded, blue interior and exterior, stereo, CB set up, second owner, \$2,850 serious. 209-577-4342.

Pontiac 1982 J2000. The car for you! Little, but big, dependable every day, needs a home! 100,000K. Adele 621-0237

Pontiac 1985 6000 STE. Maroon, automatic transmission, air conditioned. Good condition. \$5,750 or best offer. 743-1544.

Porsche 1984 Carrera Targa white, leather interior, cruise control, power windows, forged alloys, low miles, immaculate. \$26,500. 938-7538. Whale tail.

Porsche 1987 924S. Low miles, excellent condition. \$13,000. 268-3623, 268-0548.

Porsche 1966 911 Turbo. RSR update, Halibrand wheels, \$4,000, 1970 911T, \$3,000. Both need work. (707)795-0808.

Porsche 1967 Coupe. White, 5 speed. Excellent condition, getting rare. \$6000 or best offer. 499-7721.

Private Collection Sale Now available... '57 Chev pick up \$1000. '57 Ford Sedan \$1800. '58 Chev Dump \$3500. '62 Buick Lesabre \$2100. '70 Chev Panel \$1000. '73 Jeep Wagoneer \$1300. Joe 467-5813

Saab 1974 99 Silver cloud, sunroof, four-speed, new clutch, good body, clean interior, good tires. Needs timing chain. \$700. 898-1555/work, 381-9167/ home. Ask for F. McIntyre.

Saab 1978 99GLC Turbo. Alpine SR. Good condition. \$2,000. 358-0782.

Saab 1978 Turbo. Parting out, no transmission, all else fair to good condition. \$500/best offer. 285-0903.

Seab 1982 900 Turbo. Good body, interior, well maintained. Also 1983 Saab, excellent condition. Call 234-7768.

Saab 1984 900. Excellent condition. All service records, looks sharp. \$4,500. 341-9108.

Saab 1984 900 Turbo. Alarm, excellent condition, five-speed, three-door, slate blue, loaded. \$6,250/best offer. 333-8503.

Saab 1984 900 Turbo. Silver, all options, perfect shape. \$5,400/best offer. 343-1723.

Saab 1984 900 Turbo. Two-door hatchback, service records, excellent condition, sunroof, air-conditioning, AM/FM cassette, loaded, \$5,950/best offer. 843-1276.

Saab 1985 900 Turbo. Fully loaded, low miles, too many extras to list, Anthracite gray. \$14,800/best offer. 821-2588.

Saab 1987 900S, five-speed, excellent condition, four-door, gray, sunroof, 65,000 miles, \$9,200, firm. 681-2307.

Saab 1987 900S showroom condition, four-door, red, sunroof, phone, air conditioning, cassette, loaded. \$11,600/ offer. 938-9616.

Saab 1989 900 Turbo, five-speed, two-door, sunroof, leather interior, alarm, four-months old, 3,000 miles. 865-9766.

Saab 1989 900 Turbo Rose Quartz, leather, five-speed, excellent condition. \$22,000 or offer. 408-253-2004.

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Sterling 1988 825 SL, 16,000 miles. Manufacturer's warranty, \$14,500/best offer. 348-1575.

Sterling 1987 825 SL. Two-toned white, grey. Gray leather interior. Low mileage. Excellent condition. \$15,000. 537-7548.

Subaru

Volvo 1984 GL four-door, overdrive, air conditioning, AM/FM cassette, power brakes, power steering, power windows, excellent condition, one owner. \$5,900. 665-6641.

AUTO CLASSICS

Buick 1941 Special. Four door, 2 motor blocks, restorable. \$1000 or best offer. 236-7650.

Chevrolet 1948 Fleetmaster Business Coupe. \$3800/best offer. Call for information. Steve 397-3247 days, 388-7290 evenings.

Chrysler 1954 Windsor DIX. Good condition. \$3800/best offer. 587-0730.

Corvair 1966 Corvair 180 Coupe. Four speed, two door, blue/black, very good condition. \$3000. 751-8838.

Corvair 1961 Monza 900. 2-door, automatic transmission, 76,000 miles, original condition. \$1,795. 342-0609.

Dodge 1950 Meadowbrook. Excellent condition. 52,000 miles. \$5950. Call Don. 759-6723.

Ford 1930 Model A Coupe, 50% restored. \$3,500. 538-2139.

Mercury 1962 stationwagon, excellent condition, runs good. \$1,000/best offer. 346-1354.

Metropolitan 1961 yellow/white hardtop. Looks good and runs great. Much more invested than asking price, \$3,750 (firm). 929-7300.

Oldsmobile 1962 F-85

Collector's car. Excellent condition, transmission under warranty. \$2,000. Call Eric. 929-9132.

Plymouth 1968 Barracuda Formula S. 4-speed, excellent condition, new tires/brakes/clutch, rebuilt engine. \$3,500/best offer. John (415) 864-4131.

Studebaker 1962 GT Hawk, 82K miles. Runs great. Straight body. \$4500/best offer. 255-2068.

Volvo 1967 122 Station wagon, better than new with B20 engine, four-speed with overdrive. \$6,000. Call (206) 943-0417.

BICYCLES

60" Eddy Merckx Road Bike. Campy parts. New rear derailleur and wheel. Signed by Merckx. Two additional Campy racing wheels included. \$875/best offer. Mike 482-8355.

Blanchi Strada LX, 21", 1986, like new, metallic white, hardly used. Recreational / racing bike. \$300/best offer. 474-8038.

Bicycle Specialized Stunt Jumper, competition model. Perfect condition. Very few miles. All terrain tires. Black and chrome. Wonderful! \$500/best offer. 863-4500/468-5089.

Giant Kronos, 1989, 20" road bike, twelve speed, black, hardly used, \$350. Firm. 641-7945.

Motobecane 10-speed bike, like new, \$200. 861-8192, leave message.

Raleigh Pro, 20.5", 20 lbs. Many custom extras including Campagnolo, Conelli and Galli parts. \$600/best offer. Scott 922-7753.

Specialized rock hopper mountain bike, excellent condition, turquoise green 19" with accessories. \$375. 681-6461.

Vitus Aluminum Road Bike, 57 centimeters, Shimano, Mavic, Cateye computer, rides great, sacrifice \$425. 759-6702.

MOTORCYCLES

24-HOUR AD SERVICE. Use our Night Drop Box to leave your ad with us anytime. Located at 2700 19th Street, at the corner of York and 19th.

BMW 1975 R90/6. Fairing and bags, clean, needs clutch and battery, \$900/best offer. 695-9786.

BMW 1977 R100S, saddlebags, tank bags, with Corbin seat. \$2800/best offer. Extra clean. (916) 761-6016.

BMW 1979 R80. Red, 50K miles, new Metzlers, clutch, Konig progressive springs and more. Looks, runs, performs great. \$2950/best offer. Ron 282-3807.

BMW 1983 R65. Black, excellent condition, runs perfectly. \$3,000. 567-2801.

Ducati 1987 650SS. 5k miles, \$3000/best offer. John. 762-4873.

Honda 1972 350, mint condition, 6,000 original miles. Well maintained, bought used, too big! \$700/best offer. 255-6156.

Honda 1985 Sabre 700cc. Excellent condition. \$1500. 221-2173.

Honda 1986 Megna 750. Powerful, low riding, comfortable, 6000 highway miles, Shoei helmet, sidebags included. \$3500/best offer. John. 931-6695 day.

Honda 1967 Rebel 250. Black, low mileage, excellent condition. Always garaged. \$1800. 992-4574.

Kawasaki 1989 EX500, 2000 miles, \$2760. Red and black. Header and cover included. 227-0485.

Lambretta 1967 150cc, four-speed, very nice. \$1,050/best offer. 355-3757.

Vespa 1970 Sprint, 1000 original miles. \$1,200 best offer. Kawasaki police 1000 1982, very strong. \$1,200/best offer. 628-4799.

Vespa 1978 P200E, Fairing, trunk, crash bars, good condition, must sell, \$1,000 or best offer. 552-6828. Ask for Israel.

Vespa 1981 P200E. Rebuilt engine and gearbox, needs work. \$700 685-1394.

Yamaha 1981 Special 660. Looks/runs great, 5600 miles, helmet, lock, charger. \$1050/best offer. 988-3827.

Yamaha 1987 Virago 700cc, runs good! Bought new. \$2,500. 689-4791/ evenings.

Yamaha 1987 Rive 125. Excellent condition, 4,600 miles, garaged, \$1,100. 566-3154.

Yamaha 1982 550 Seca. 10K, original condition with fairing, runs excellent, great middleweight, 4-cylinder. \$1,000. 243-9495.

Yamaha 1983 Virago 750. 18K miles, asking \$950. 922-2137.

Yamaha 1987 Razz Scooter. Just tuned, great condition, \$500, including lock and helmet. 221-1198.

Yamaha Jog, white, one year old, great condition, well-maintained. \$800/best offer. 285-2703.

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Chevrolet 1973 Step van, 22 feet, aluminum body, rebuilt, Detroit 453 cubic inch Diesel, five-speed, three-speed brownie, excellent condition, \$6,400/best offer. 332-2468.

Chevrolet 1980 cargo van automatic transmission, V8, good condition. \$2,650. 731-0142.

Chevrolet 1987 Starcraft GT20 conversion, raised roof, Alpine Stereo, ten speakers, alarm, loaded. Knock-out! \$17,000/best offer. 345-8595.

Chevrolet 1988 Truck, four-speed, blown engine with camper shell, everything else good. Best offer. 469-7684.

Chevrolet 1984 Blazer S-10, Tahoe package, automatic transmission, air conditioning, cruise, tilt, clean. \$8,100. 921-8185.

Chevrolet 1986 K5 Blazer, fully loaded, excellent condition, \$10,500. After 6:30 pm. 918-878-3546.

Datsun 1961 Pick-up, rebuilt four-cylinder engine, four-speed column shift, parts or whole truck. 583-7532.

Dodge 1987 Van. Excellent condition, dependable. New transmission, brakes, tires. \$1000 or best offer. Michael 752-1629.

Dodge 1976 Van, new rebuilt transmission, heavy duty, longbed, runs good for work or ? Best offer. 469-7684.

Dodge 1979 Conversion, slant 6, three-speed, captain chairs, sofa and more! \$3,200. 826-2921.

Dodge 1979 Transvan. Good condition, new paint, dual wheel, new parts, fridge, furnished, \$6,500, telephone 666-4933.

Dodge 1986 D50 Ram sunroof, alarm, turquoise blue, lowered. \$4,200. 282-5841.

Ford 1973 Ranchero, automatic transmission, power steering, power brakes, air conditioning, cassette, shell. \$1,800/best offer. 548-0639.

Ford 1979 Van, V-8, 79K. Excellent engine, tires, good buy. Three-speed, em/fm, good mileage. \$2000. 621-1886. Will trade for motorcycle or compact car.

Ford 1985 F250 XLT Lariat supercab diesel. Warranty. Loaded. Available with large shell or without. \$12,300/offer. 453-8479 Gary.

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Lux Trans 1978 19', 54,000 miles, new clutch, \$3600/best offer. 489-4497, call after 7pm and anytime on weekends.

Mazda 1984 SE5 Pickup with camper shell. \$2,000. Joe. 467-5813.

Mitsubishi 1983 4X4 with 1987 engine. Air conditioning, power steering, power brakes. Clean \$4,000. 883-8179.

Mitsubishi 1988 Mighty Max and camper shell, Yamaha stereo, new tires, excellent condition. Must sell right away! \$4,800/best offer. 845-1870.

Mitsubishi 1988 Mighty Max. Lowered, wide rims, has convertible top, excellent condition. 28,000 miles. \$6800 788-4188, weekdays.

Mitsubishi 1990 Montero RS, four-door, six-cylinder, air conditioning, automatic transmission, tilt, cassette, 1,100 miles. \$21,200/best offer. Must sell. 343-0688.

Toyota 1988 2WD, Extra Cab Long Bed Deluxe 5-speed. Lumber rack/cargo master, many extras, new tires, red, for work or play, must see. \$8250/offer. John 626-9918, evenings.

Toyota 1987 Small Pickup. Two-wheel drive, shortbed, four-speed, tapedeck, 50K miles. \$5500/best offer. 628-0239.

Toyota 1986 Cargo Van Conversion. Five-speed, like new in and out, excellent engine, 69K, \$6,500/offer. Phone: 826-6314.

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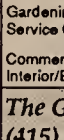
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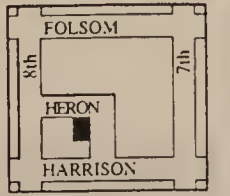
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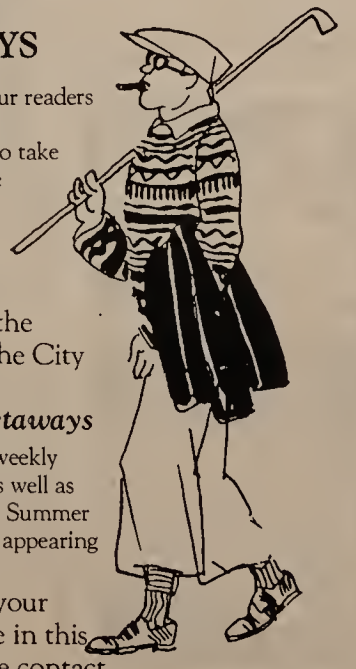
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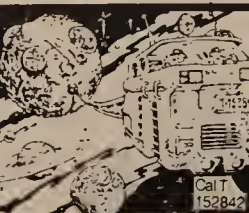
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Peaceful, Pacifica garden condominium. Fireplace, spacious, own bath. Close to beach, transportation, SF, airport. Seeking creative, fun, non-smoking professional M/F to share. No pets or children please. \$400 plus utilities. 855-8548.

Share huge two bedroom flat in Oakland (Rockridge) with woman, 24. Yard, garage, kitchen with walk-in pantry, hardwood floors, washer/dryer. 2X blocks from BART, cafes and shops. \$575, all terms negotiable, 658-0424.

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\$720. Sunny Potrero Hill flat. Master bedroom with private bath and study. View, fireplace, garage. Share with clean, considerate vegetarian composer. Available May 1st. Jeffrey, 647-0919.

\$572. Woman to share a beautiful three bedroom house in Bernal Heights with female, 35, clean, quiet. Sunny, view, deck, rose garden, garage, washer. Smoker okay. No pets. 695-9268.

\$525/month, \$625 deposit. 14 x 14 room in Victorian wonderland. Available May 1st. Huge upper 26th Avenue view flat. Share with self-employed professional, females. No tobacco, pets, kids. 221-2680.

\$500 plus utilities and cleaning service. Share spacious, sunny two bedroom, five room Victorian, Nob Hill, with woman, 32. Near transportation. No parking, no pets. Looking for M/F nonsmoker, relaxed yet responsible. Lori 775-7079.

\$495, looking for non-smoking vegetarian woman to share beautiful top floor Potrero Hill flat. Three-bedroom, two-bath, fireplace, rooftop deck, Bay view. 648-5307.

\$480. Spacious, beautiful, five-room Victorian flat, hardwood floors, deck and yard, washer/dryer, huge kitchen. Private sitting room/study optional (4595: perfect for couples). Subletters considered. To share with 28-year-old woman filmmaker. Love of house rabbits a plus. Hayes Valley. Call Jane 558-9558 (w), 621-3829 (h).

\$465. Nonsmoking woman to share huge Richmond District upper flat. Fireplace, parking, public transportation. Available June 1, 387-4985.

\$460. Specious, charming flat share with one. Clean, quiet, responsible over 30. 752-9929.

\$450 plus utilities. Three creative, friendly women and pets seek non-smoker for big room in large sunny Mission Victorian with yard, washer/dryer. Woman preferred. 550-1090, 285-4949.

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\$450. Room for couple. Share sunny five bedroom, two bath, two living room carriage house near McAllister/Central. 563-1170.

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\$413 plus. Lower Haight. Women wanted to share large sunny flat with two others. 861-3095.

\$400 For two rooms. Sunny, safe Victorian. Seeking responsible, non-smoking female. Azara 647-8374.

\$400 including utilities, private bath in sunny Bernal Heights home with yard, deck, garden, near Sefewey, BART, Farmer's Market. Share with one female, one eight-year-old child. No smokers please. 828-8718.

\$400 plus PG&E. Mission / Noe flat near 23/Guerrero. Male / Female share upper with 30 something female journalist. Sense of humor, solvent, non-smoker, neat, considerate, no pets. 647-5215.

\$400. Quiet, straight female non-smoker share with same, two bedroom house, Bernal Heights. Available now. Occupant gone on weekends during summer. Includes laundry, garden and feeding one cat on weekends. Rent during summer \$450. 824-4929.

\$388 nonsmoking M/F needed to share large Richmond District house with two others. Big bedroom, large closets, carpet, lots of light. Share living room, kitchen, 1X baths, washer/dryer. Good for parking, MUNI, Near Park, quiet area, quiet house. John 387-4122.

\$365/month. Small bedroom, Noe Valley. Pets OK. Need person with humor, easy-going, responsible. Available June 1. Cessie 648-0144.

\$350 and \$325. Looking for two people (twenties) to share nice, sunny, second floor Inner-Richmond flat. Share with 24-year-old positive thinking straight WM. Sorry no couples, children, pets. Available on or about June 1. 668-5118.

\$350. SOMA, share large quiet sunny two-bedroom apartment on second floor in Victorian including laundry with nonsmoking, vegan man, no pets. You must be nonsmoking, veg, considerate, reliable, post-industrial, post-feminist, cool, groovy, and fauxrad. Home: 861-3054, Work: 1-800-538-8460 ext. 68570.

\$300 Inner Richmond flat near park. Nice, quiet room with hardwood floors. Two women seeking a third. No smoke, no pets. Call 668-5449, or 221-4831.

2 roommates wanted for Noe Valley flat. Centrally located, quite street. Rent \$313.33. Prefer women, will consider men. No smokers, pets. Available 5/15 and 6/1. 648-3681.

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House to share, beautiful. Two rooms available. \$360-\$375. 468-7731, Josef.

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Large room available in spacious, renovated Western Addition apartment. Washer/dryer, fireplace, garage, yard. Share kitchen/bath with one friendly, considerate, creative male. \$350. 567-9889.

Mature male needs responsible woman to prepare his plain dinner Monday through Friday. Share charming view home near St. Francis Woods. Separate private room and bath. Financial arrangements negotiable. 585-9185.

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Noe Valley apartment with view. Sunny contemporary with fireplace, washer/dryer and garage. Share with socially concerned playwright student. Clean, semi-veg, nonsmoking. \$472.50 plus utilities. Jeannie 282-3709.

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\$450 including utilities. Short-term, three month minimum. For quiet, independent, physically fit, healthy renter who keeps to her/himself and/or is not around much. Share with early-to-bed early-rising mom, son, 7. Absolutely no drink, drugs, smoke, junk food or overeaters please. First, last, phone deposit & must. Available June 1, 957-2799 or 922-0960, mechina. Gretchen.

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Potrero Hill, two story, deck, yard, view, storage, transportation. Plus artist studio to share. \$400, 648-6496.

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Private bathroom, private entrance. Share large house with artist/painter and teacher/composer. Easy parking, yard, one cat possible. \$500, utilities end laundry included. 10th Avenue/Pacheco. Straight household seeks female. Call Patricia 759-1228.

Roommate wanted to share three bedroom apartment. Cell Pat 921-0894.

Seek straight nonsmoking male to share Third Street live/work space. \$475, 285-3068.

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Two progressive women, 30's, seek friendly, cooperative feminist woman for sunny, cozy two story apartment in Haight. Yard, washer, dryer, view. Nonsmoking, no pets. \$430/month. Sandy, 621-7261 or Kate, 431-3818.

Sunny Potrero Hill. Charming house, hardwood floors, fireplace, skylights, garden, garage, washer/dryer, view. \$335. 647-8672.

Tidy, nonsmoking female wanted to share comfy home in quiet neighborhood near Forest Hills Station with two professional women. Own private large upstairs bedroom with view, X bath. Garden, washer, dryer, easy parking. \$460 plus utilities. \$500 security deposit. Available May 22. 564-4157.

Two bedrooms, \$350/month each utilities included, females, Sunset, 48th Ave. 664-2458.

Two mid-20's women filmmakers and photographers seeking a third woman to share a beautiful, spacious, three bedroom Lower Haight flat with hardwood floors, modern kitchen, washer/dryer, yard, guest room/studio space. No smokers, no pets. \$400, June 1. 255-4849.

Two rooms, own bath, \$400 plus. Must like kids, respect Black people. 695-9036.

Woman wanted for communal live/work warehouse space of artists and kids. \$335. 552-0229.

RENTAL HOUSING, NON S.F.

\$975 Oakland. Sunny Victorian house, two-bedroom, one-bath & dining room. New carpet, drapes & paint. 528-9529.

\$1,200. South SF. Ranch style three-bedroom, two-bath, appliances, paid utilities, fireplace, carpets, drapes, great area, like new! 104 W. Orange Ave., So. SF. 583-2638.

Central Marin Cottage

Private, redwoods, sun, stream. One nonsmoker, washer/dryer option, gay positive. \$570. 753-2670.

Elevator to top floor spectacular Lake Merritt view penthouse. 3,000 square feet, 3-king size bedrooms, maid's & sun room, 4-baths, fireplace, balcony. \$1,700. 992-8554.

LAKE MERRITT/OAKLAND

Large, sunny, lake view one-bedroom. Laundry. All utilities paid. Easy transport to SF. \$585/month. 621-4953.

Redwood Heights, Oakland. One-bedroom in-law. Quiet, wooded cul-de-sac. Deck, garden, privacy. Remodeled; no smoker/pets \$675 includes utilities. 531-5149 eves.

Two-bedroom house, bay views, renovated, huge yards, parking, laundry. Good schools, good transportation. Mills College area, Oakland, \$1,100/month. 465-5384, leave message.

Walnut Creek. 4 bedroom, 2 1/2 bath, 2 story, large family room, totally refurbished, new carpet, paint, curtains end roof. 1/4 acre. Fruit trees. Cul de Sac. No pets. \$1350. 531-2268.

Walnut Creek. Luxurious three-bedroom, 2 1/2 bath, 3X-years-old. Beautifully furnished, pool, spa, tennis, \$1,750 or master bedroom/\$720, large bedroom/\$500. Cell 930-8872.

Walnut Creek. Three-bedroom, two-bath, family room, fire place, air-condition, new carpet/wallpaper, quiet cul-de-sac, \$1,250, no pets. 930-6491.

RENTAL HOUSING, S.F.

\$950 Large five-room flat, yard, deck, washer/dryer, pets OK. Mission. 648-2097, 824-2358.

\$925 Noe Valley. Four-room flat, sunny, hardwood floors, backyard, very quiet. Newly remodeled, large closets. Easy street parking. Cell OK. 282-2524.

\$900 San Francisco: Two-bedroom apartments available. Fresh paint, near San Francisco General & 101. 2401 24th St., corner Vermont. Call 524-0442, 885-0313.

\$850 includes utilities. Prime Telegraph Hill location. One-bedroom sunny, garden hideaway, fireplace. One person only. Garage available. 956-9591.

\$825 NOE VALLEY apartment, view, large, two-bedrooms, modern, garage, laundry. \$850 8TH AVE. & IRVING, apartment, large, modern, two-bedroom, garage, laundry. Realtor 681-5305.

\$795 25th & Sanchez flat. Three and X large rooms. Ideal for couple. Hand-some older building with newer utilities, deck, cats welcome. 759-6194.

\$700 Western Addition, 1X bedroom Victorian, carpeted, mini blinds, stained glass, rounded window room with sleeping loft. Dining room can be used as second bedroom. Very nice! 567-8155, after 4.

\$590 Bernal Heights studio, sunny, quiet, one person only, no pets, no smoking. Close to transportation. Utilities included. 647-4974.

BEST EVER Rental Service. Studios to four-bedroom, all price ranges. Full-page descriptions; to save you time. Special concentration on Northern San Francisco: MetroRent, 392-6003.

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Great Opportunity/Summer or Longer

Gorgeous Pacific Heights room \$500. Fantastic view, private bath. Seek male grad school student. Straight, no drugs/smoking. Must like cats. 441-8555.

LIVE/WORK OFFICE SUITE

Ideal for professional seeking live/work space. Newly renovated 1,200 square feet, with 12-foot ceilings, hardwood floors, in charming Sutter St. Victorian. \$1,375. 348-0607.

Nob Hill luxury one-bedroom with parking. \$1,000. Lower Nob Hill one-bedroom \$800. Lower Nob Hill studio \$480. Elevator, laundry. No fee. RE/MAX Realtors. 923-SOLD.

Noe Valley Victorian. Sunny two-bedroom \$1,150. 559 Elizabeth Street/Castro. Open Saturday & Sunday 12-4.

ONE MONTH'S FREE RENT

\$495 end up. Beautifully renovated studios & one-bedrooms in great Lower Nob Hill location. Laundry, courtyard, close to theatres, shops/transportation. 645 Leavenworth/Post 673-6050.

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SOMA Victorian, sunny, one-bedroom flat. Laundry, small deck, gas stove, pets negotiable. \$725/month. Available now. 255-0611.

Sunny Potrero Victorian

Beautiful unfurnished apartment for single in spacious duplex: separate entrance, large living room, views, fireplace, private bath, sunny work room, deck. Share large kitchen with professional woman. No pets. Available May. \$750, first, last & deposit. 550-0768.

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Looking for flat in SF, offer same in Berlin. July 25, 1990 to August 22, 1990. Call (415) 564-7198, Brigitte.

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SUBLETS

\$750 (6/1/90 - 9/1/90) Noe Valley one-bedroom flat, yard, fireplace, parking, laundry. Possible extension past 9/1/90. 285-4942 By owner.

Furnished one-bedroom Noe Valley flat. Parking, sundeck, near transportation, available June 7-August 7. \$1,300 plus security. 626-8274.

Haight. Room available in sunny four-bedroom apartment. Available May 1. Length of sublet negotiable. \$300/month. Sandy, 621-7261 or Kate, 431-3818.

Summer North Beach Sublet
Female nonsmoker to share two bedroom one bath furnished apartment with some. Great location, view, garage. \$500/month. 931-7016.

Summer Sublet. Room in beautiful three-bedroom flat in Glen Park. Available June 1-August 15. \$400/month. 337-7226.

Summer sublet. May 28-August 28. Nice, quiet one-bedroom. Fair Oaks between 22nd/23rd. \$810 includes utilities, cable. 824-8371.

Summer sublet. Share quiet creative home near beach with two multi-faceted people. Great parking and transportation. Stable nonsmoker. Available June 1st. \$400/month. 888-8075.

Sunny Summer Sublet
Large, sunny studio in Duboce Triangle area, available May 20 - September 1. Great view, close to BART, MUNI; walk to Civic Center or Castro. Call 863-8517.

Two bedroom sublet in Cole Valley. End of May through August, \$700 per month. 731-8192.

Two-Bedroom San Francisco House To Sublet
May 15th to November 15th, (or less time - OK too) Mission & Ocean, two-bedroom home, one-bath, large remodeled kitchen, washer/dryer, small garden, sunny, corner location. Nonsmoker. \$1,000. Ken 333-4373.

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\$650/week. Private home in old Puerto Vallarta, full deck with 180 degree view, walk to plaza. Two-bedroom, three-baths, full kitchen, maid service. (707)996-8677.

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White sand beach, clear blue bay and emerald mountains. Spacious, romantic one-bedroom Beach House. Available now. \$800/weekly. 808-828-9990.

MAUI CONDO. ocean views, excellent beaches, nicely furnished, tennis, pools, barbecue, close to everything, good rates. 415-461-1969. 415-461-1983, message.

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Maul. Wailea. Ekahi. Beach unit. One-bedroom two-bath. Newly decorated. Walk to hotels and restaurants. \$125 per night. 798-9054.

MENDOCINO OCEANFRONT.
Two-bedroom romantic guest cottage. Panoramic views, fireplace, private beach. \$700/week, \$125/night. 707-877-3308.

Napa Valley cottage, vineyard views. Private garden, kitchenette. \$100 per night. (707)942-4769.

Palm Springs South End, three-bedroom, two-bath house with private pool and tennis court. \$800/week. 863-2413.

South Lake Tahoe. Tahoe Keys. Deluxe 3 bedrooms, 2 1/2 baths, waterfront condo, fireplace, indoor pool, tennis, near Heavenly. Week or weekends. 453-2252.

Tranquil Orcas Island-Seattle Area
Secluded waterfront home, with magnificent view of water & wildlife. Private beach, furnished two-bedroom two-bath with fireplace, sunny yard. Weekly rates. 415-881-0464.

RENTALS WANTED

"Golden Girl" woman (50) looking to share living arrangement with two to three other persons of integrity. Call 688-9631.

Employed, responsible, considerate drummer, 26, seeks live/work space. Larry, 285-7071.

Host Families Wanted
English language institute seeks room and/or board for foreign students in the Richmond, Sunset, Pacific Heights area. Call SFIE, 221-9200.

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Looking for nice quiet place to live, June - October, for around \$350. Mary, 861-0280.

Offering childcare, gardening, Spanish lessons, housework in exchange for low rent on room/studio for sweet, responsible couple. Message for Patty, 848-3714.

Seeking Home

Looking for roommate share or apartment for rent. I am financially responsible, Lesbian, nonsmoker, easy-going, sense of humor, politically conscientious, clean and sober (not fanatic). Have mid-size, quiet, well-behaved, clean, female eight-year-old chocolate lab. Call 864-4584.

Short-term shared housing for male with well-behaved dog. May 1-June 15, \$500 range. Allyn, (408) 228-0462.

Three-bedroom sublet for July-September, preferably in Richmond District. 752-9616.

WORK SPACE

ARTIST LIVE/WORK SPACES. 1,700 to 1,900, & approximately 3,800 square feet. Oakland near Alameda. Close to BART and shopping. Call before 8pm. 536-9828.

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MUSICIANS: You can live & practice at home! RIFF SOUND STUDIOS in Oakland has been designed & built exclusively for musicians, (the first live/work space dedicated for music). Available April 1990. 1,200 square feet includes private practice studio with adjoining engineering room, complete kitchen & bathrooms, all new construction. Rents \$850-\$960/month. 524-4513.

NEW ARTIST STUDIOS

28th St./Union, Oakland. Loft & ground floor spaces, 20-plus ceilings, skylights, bath, kitchen. One drive-in. 700-1,700 square feet. \$450-\$975. 451-1412.

New Live/Work Artist Studios
Oakland. Skylights, secure, parking, laundry. From 1,175 to 2,000 square feet. From \$650. Please call Elyne, 547-7177.

Photographer's live-in studio with access to complete darkroom. Complete with kitchen, bedroom, bathroom & study. Small art building. Oakland. \$650. 415-533-0600.

SF ART STUDIO-Mission District
Private, sunny, 170 square foot art studio/workroom (no music). 12-foot ceiling, skylight, new paint. No live-in, day kitchen/bath. \$175 includes utilities. Call Robert Gill 558-0658.

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Work only, 800 square feet, skylight, great view, high ceiling, beautiful space at 9th & Howard. Call Ian 255-2347.

VULCAN FOUNDRY Two live-work/one day studios available now. Baths, kitchen, good light. Call Valerie 532-6904.

COMMERCIAL SPACE

Pleasant, light, individual therapy offices and group room. Whole or part days, evenings, & weekends. Excellent location/parking. SF Center for Holistic Counseling. 664-3405.

HAIGHT-ASHBURY. Two-room office. Sunny, quiet, elegant, spacious. Perfect for lawyer, writer, therapist, bodyworker. \$425/month. 431-9019.

One beautiful office available for rent in Victorian, Sutter St. near Steiner. New office, stained glass windows, ground level, access to garden and gazebo area. \$500/month. Call Mark 564-9662.

PSYCHOTHERAPY OFFICE
Nicely furnished, professional building, good location. \$200 per month for 2-plus days per week. 583-2755.

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Unique, beautiful psychotherapy office, Lower Pacific Heights. Available Thursdays & Fridays. Conveniently located. \$275. Call 922-0974.

Professional Psychotherapy Offices. Good location, close to public transportation. Comfortable, attractive, suitable for groups, waiting area. Full or part-time available. 485-2855.

NOE VALLEY. Psychotherapy office, well-located, pleasant, furnished for therapy only. Shared waiting room. Available by the day, \$125 per month. 550-8255.

801 22nd St. et Tennessee. Corner commercial. Large free-span, high ceilings, display windows, good natural light, new electric & track lighting. Remodeled. \$1,200 for 1,200 square feet commercial or \$1,400 for 1,700 square feet work/live. Lease terms negotiable. 641-9418.

Large two-room office suite in landmark Victorian near Penhandle. Hardwood, fireplace, stained glass. Will subdivide. Suite \$550, single \$300. Great for psychotherapist. Leurl 928-4252.

Therapy Or Law Office
Myrtle St./Van Ness Ave., \$425/month includes reception area. Remodeled, historic, landmark Victorian, walk-to-wall carpet, very quiet, fireplace. 588-8500.

Psychotherapy office in Noe Valley. Spacious, sunny, comfortable office with sand tray. Available for sublet Mondays, Wednesdays, Fridays. Day rate: \$120/month. Call 282-2129.

SOMA-Sunny Victorian office/studio space from \$150. Individual offices or suites overlooking Franklin Park. High ceilings, downtown views, & parking. Lauri 928-4252.

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Beautiful remodeled Victorian office spaces. Near Civic Center. Close to public transportation. \$250/month end up. 871-6137 M-F, 992-2064 weekends.

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Three attractive separate offices plus reception & general areas. Oakland/Emeryville border, 1,200 square feet. \$750/month. Call 763-5082.

Duboce Triangle, S.F.I. 1,100 square foot storefront with handicap access bath in brand new building! Bustling area with many conveniences & heavy foot traffic. \$1,300. J. Woolley: 824-7992.

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3134 24th street, Inner Mission, four units plus two in-laws, two-car garage. Good income property, call for more information. 994-9712 evenings or early mornings.

Retire On Russian River Resort
18-cabin with trailer park. Private beach. Trade/sell. \$695K. 415-921-2324.

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3550 Exeter Drive, San Bruno, Open Sunday 1:30-5, updated, immaculate, three-bedroom, two-bath rancher. Living room with fireplace, dining room, patio, RV parking, \$289,500. Principals only. 415-344-6614, or 359-7867.

Bass Lake view, four plus two, pool, boat slip. \$295,000. By owner. 209-642-3854.

Charming three-bedroom, two-bath double wide mobile. New carpet, custom well unit, new flooring, family park. Spacious floor plan. Lots of extras. Must see. Asking \$32,500. Call 754-7938.

Cloverdale. Clean commercial building, on 101, plus charming two bedroom cottage. Country living no commute, start business. great buy. \$149,000. 809/811 South Cloverdale Blvd. 415/530-5344.

Colusa, CA. Queen Anne Victorian fixer-upper, three bedroom, fireplace, basement. Approximately 1250 square feet. Asking 55K plus closing costs. (918)458-7398.

Double wide 2-bedroom, 2-bath mobile home on 2.4 acres. Extra pad with hookups. 119 foot well. 8 Minutes south of Red Bluff. \$83,900. (918)385-1877.

Elk Grove house with three large bedrooms, 2 1/2-bath, loft, solar heated pool, gazebo, large lot, three-car garage. \$250,000. By owner. 918-686-6573.

Fixer upper, 4.5 plus acres. 3 bedroom, 2 bath. Creek runs through property located in Siskiyou County near Salmon and Klamath rivers. \$90,000, 1/3 down. Owner will carry. Call (918)469-3395.

Hot Roseville area. Three-bedroom, two-bath, 1900-square-foot. Some fixing to do. Great rental. Owner selling. \$150,000. 918-782-1858.

Mount Shasta. Enjoy privacy, quiet. Custom passive solar home. 3-bedroom, 2-bath. Beautiful woodwork, vaulted ceiling. 1.5 acre, many trees, garden, lawn, deep well. By owner, \$150,000. (918)926-3003.

Old Cabin in Hayfork. Trinity area on 4.5 acres. Need well and four-wheel drive to forge year round stream, power/phone. \$55,000. (918) 529-0754.

Red Bluff. Must sell by owner. Two-story house, four-bedroom, two-bath. Fenced yard, underground water, sprinkler system, older two-car garage. \$75,000/best offer. 918-384-1041.

Redding. Two-bedroom, two-bath, \$89,500. 1,500-square-foot, shop, pool, VA assumable 10% down. 916-244-9379.

Sacramento. Rosemont Area, 3-bedroom/2-bath, cul de sac, big yard, close to schools and shopping. \$150,000, by owner. (916)361-3287.

Sacramento, 3-bedroom, 2 1/2-bath, near freeways. \$146,500. (916)929-4493.

Top floor bay view condo in San Bruno's Shelter Creek. \$139,500. Seller will carry, or buy down loan, or pay VA/FHA loan points. First time buyers cheerfully assisted. Call me about new home buyer's mortgage credit program. Ray Simpson RE/MAX REALTY 873-7327, 742-1700.

Tracy, CA. 2000 square foot, 3 bedroom, 2.5 bath on 1 acre. Large pool. Living room, family room, large kitchen. \$318,000. By owner. (209)835-8802, evenings.

Trinity Lake custom home, one mile from lake and airport. Three plus acres of trees, good well, three garages, paved driveway, low maintenance. Must see. \$270,000. 918-288-3542.

HOMES FOR SALE, S.F.

Bernal Heights \$269,000
Contemporary, four-bedroom, 1.5 bath, remodeled kitchen & bath. New paint. 2-car tandem parking. Motivated seller. Reduced price. 586-8888, 586-3388.

Excelsior. \$279,000. 439 Lisbon, Sunday 2-4. Beautifully renovated 2 bedroom, with room down. Wool carpet. White oak kitchen cabinets. Fireplace. Designer tile bath. Updated systems. Garage. 584-5821. Owner.

GOVERNMENT HOMES. Delinquent tax property. Repossessions. Call 1-805-687-6000, Extension Q-2662 for current repo list.

Lease Option-Equity Share. Bernal Heights, 2-bedroom, remodeled, \$229,500. Bayview, full 8 plus 3 room apartment. \$259,500. 586-8333/348-8300, evenings, weekends.

Miraloma, \$299,000. 556 Mangels Ave., open Saturday/Sunday 1-5. 3-bedrooms, 2-baths. Family room. 1 car garage. By owner. 994-9712.

Sunset, \$317,000. 2250 28th Ave., 2-bedrooms, 1-bath, fireplace, hardwood floors, full basement. Owner willing to lease-option or carry 2nd. Agent inquiries welcome. 327-0651/leave message 382-9234.

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